

WIND and PERCUSSION--SENIOR LEVEL AUDITION ETUDES SET I

WINDS: All Winds required to play:

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

FLUTE/PICCOLO

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

- 1) Etude #5 - Moderato, meas. 1-64, (pp. 20-21)
- 2) Etude by Kummer, Meas. 1-Fine, (p. 51)

OBOE/ENGLISH HORN

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

- 1) Etude #25 - Adagio con espressione, Meas. 1-Fine, (p. 13)
- 2) Etude #26 - Allegro con brio, Meas. 1-Fine, (p. 13)

BASSOON

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

- 1) Etude #13 - Allegro vivace, Meas. 1-Fine, (p. 87)
- 2) Etude #35 - Andante maestoso, Meas. 1-44, (p. 107)

CLARINET-Eb/Bb SOPRANO

32 Etudes for Clarinet, C. Rose; Carl Fischer

- 1) Etude #15 - Adagio, Meas. 1-Fine, (p. 16)
- 2) Etude #26 - Allegro furioso, Meas. 1-Fine, (p. 26)

CLARINET-ALTO/BASS/CONTRA

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

- 1) Etude #10 - Allegretto quasi andantino, Meas. 1-Fine, (p. 17)
- 2) Etude #18 - Moderato, Meas. 1-Fine, (p. 28)

SAXOPHONE

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

- 1) Etude - #7 - Largo sostenuto, Meas. 1-Fine, (p. 16)
- 2) Etude - #16 - Marziale, Meas. 1-Fine, (pp. 36-37)

TRUMPET

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

- 1) Etude #8 - Allegro moderato, (14 Characteristic Studies), Meas. 1-Fine, (p. 292)
- 2) Etude #1 - (12 Celebrated Fantasies & Airs), Intro & Theme, (p. 301)

HORN

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

- 1) Romance - Moderato by Saint-Saens, Meas. 1-Fine, (p. 76)
- 2) Etude #71 - Allegro moderato, Meas. 1-Fine, (p. 90)

TROMBONE

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

- 1) Etude in G Major - Andante con moto by Blazhevich, Meas. 1-Fine, (p. 26)
- 2) Etude in A Minor - Allegretto by Vobaron, Meas. 1-Fine, (p. 21)

BASS TROMBONE

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

- 1) Etude #8 - Andante con moto, Meas. 1-17, (p. 12)
- 2) Etude #13 - Allegretto grazioso, Meas. 1-40, (p. 17)

EUPHONIUM BC

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

- 1) Etude #8 - Allegro moderato, (14 Characteristic Studies), Meas. 1-Fine, (pp. 214-215)
- 2) Cavatina, (12 Celebrated Fantasies & Airs), Intro & Theme, (p. 225)

EUPHONIUM TC

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

- 1) Etude #8 - Allegro moderato, (14 Characteristic Studies), Meas. 1-Fine, (p. 292)
- 2) Etude #1 - Andante, (12 Celebrated Fantasies & Airs), Intro & Theme, (p. 301)

TUBA

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

- 1) Etude #9 - Andante cantabile, Meas. 1-Fine, (p. 8)
- 2) Etude #8 - Veloce, Meas. 1-Fine, (p.7)

**PERCUSSION:
Band & Orchestra
All Percussion required to play:**

- 1) Sight reading
- 2) Etudes: SET 1

SNARE DRUM

Portraits in Rhythm, Anthony J. Cirone; Belwin

- 1) Etude #4 - Andante grandioso, Meas. 1-Fine, (p. 6)

TYMPANI

The Solo Timpanist, Vic Firth; Carl Fischer

- 1) Etude #3, Meas. 9-34, (p.9)

KEYBOARD

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

- 1) Etude #5 - Allegro, Meas. 1-31, (p. 64)

AUXILIARY PERCUSSION

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

Symphony No. 4, Tchaikovsky (Letter "H" to End) - pp.80-81

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

Roman Carnival Overture, Berlioz (#3 to #6, #9 to End) - pp.7-9

ORCHESTRA WINDS & PERCUSSION

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

Winds:

- 1) IMEA required scales
- 2) One of the IMEA required etudes
- 3) Sight-reading
- 4) Prepared excerpts from the current performance repertoire. Students will be sent applicable excerpts (not complete parts) along with the All-State invitation. The complete excerpt list will be posted on the ILMEA web site after the selection meeting at the end of November.

Percussion:

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

IMEA Senior HS Band Audition Scales

Rev 7/2011

Bassoon, Trombone & Euphonium B.C.

The image displays 12 staves of musical notation for bassoon, trombone, and euphonium. Each staff represents a different key signature and contains two measures of music. The first measure of each staff begins with a whole note, and the second measure consists of eighth notes. The keys, from top to bottom, are: B-flat major, B-flat minor, C major, C minor, D-flat major, D-flat minor, D major, D minor, E-flat major, E-flat minor, E major, and E minor. The notation includes various accidentals (flats, naturals, sharps) and rests to indicate the specific notes for each scale.

Allegro moderato

8

The musical score consists of ten staves of music in bass clef with an 8/8 time signature. The key signature has two flats (B-flat and E-flat). The music is characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1 through 5 above the notes. There are several slurs and accents throughout the piece. The first staff begins with a large '8' and a bass clef. The notation includes various rhythmic values and articulations, such as slurs and accents, to guide the performer. The piece concludes with a final cadence on the tenth staff.

6

1 4

Allegro

9

See page 161 for explanatory note

Cavatina from "Beatrice di Tenda"

The main musical score consists of seven staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above notes. There are several slurs and accents throughout the piece. The piece concludes with a double bar line.

THEME

The theme consists of three staves of music in bass clef with a key signature of two flats and a common time signature. It begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The piece ends with a double bar line.

VAR. I.

Variation I consists of two staves of music in bass clef with a key signature of two flats and a common time signature. It features a triplet of eighth notes on the first staff and continues with eighth and sixteenth note patterns. The piece ends with a double bar line.