

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

Oboe & Saxophone

The image displays a musical score for Oboe and Saxophone, consisting of 12 staves of music. The score is written in treble clef and 4/4 time. The key signatures for each staff are as follows:

- Staff 1: One sharp (F#)
- Staff 2: One sharp (F#)
- Staff 3: One sharp (F#)
- Staff 4: One flat (Bb)
- Staff 5: Two flats (Bb, Eb)
- Staff 6: Two flats (Bb, Eb)
- Staff 7: Two flats (Bb, Eb)
- Staff 8: Three flats (Bb, Eb, Ab)
- Staff 9: Three flats (Bb, Eb, Ab)
- Staff 10: Three sharps (F#, C#, G#)
- Staff 11: Three sharps (F#, C#, G#)
- Staff 12: Three sharps (F#, C#, G#)

The music is a series of ascending and descending scales, primarily consisting of eighth and sixteenth notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves are numbered 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23, indicating the starting measure of each line. The final staff concludes with a double bar line.

Largo sostenuto

A musical score for a single melodic line in treble clef, marked 'Largo sostenuto'. The score consists of ten staves of music. The first staff begins with a double bar line and a slash, indicating the start of the piece. The music is written in a key with one sharp (F#) and a common time signature (C). The tempo is 'Largo sostenuto'. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and ties. There are several measures with rests, particularly in the second and third staves. The piece concludes with a double bar line and a slash at the end of the tenth staff.

Nº 16

Marziale vibrato

The musical score is written on twelve staves in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first staff starts with a dynamic marking of *ff* (fortissimo) and includes a slanted line above the first few notes. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplet markings (indicated by a '3' above the notes) and slurs over phrases. The dynamics fluctuate, with a *f* (forte) marking appearing in the second staff and another *ff* at the end of the piece. The final staff includes a *f marcato* (forte marcato) marking and triplet markings. The notation is dense and characteristic of a virtuosic piano or violin piece.

The musical score on page 87 consists of 11 staves of music. The key signature is one flat (B-flat), and the time signature is common time. The notation is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. It features several slurs, accents, and dynamic markings such as *mf* and *f*. There are also some triplet markings (indicated by a '3' over a group of notes). The piece ends with a double bar line and a fermata on the final note.