

WIND and PERCUSSION--SENIOR LEVEL AUDITION ETUDES SET II

WINDS: All Winds required to play:

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

FLUTE/PICCOLO

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

- 1) Etude #8, Begin at Tempo I (Recapitulation)-Fine, (p. 27)
- 2) Allegro con fuoco by Andersen, Begin at Key Change-Fine, (p.63)

OBOE/ENGLISH HORN

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

- 1) Etude #27 - Largo lagrimoso, Meas. 1-Fine, (p. 14)
- 2) Etude #28 - Allegro spiritoso, Meas. 1-Fine, (p. 14)

BASSOON

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

- 1) Etude #26 - Scherzo, Meas. 1-Fine, (pp. 98-99)
- 2) Etude #39 - Largo, Meas. 1-Fine, (pp. 110-111)

CLARINET-Eb/Bb SOPRANO

32 Etudes for Clarinet, C. Rose; Carl Fischer

- 1) Etude #5 - Adagio, Meas. 1-Fine, (p. 6)
- 2) Etude #14 - Tempo di Polacca, Meas. 1-Fine, (p. 15)

CLARINET-ALTO/BASS/CONTRA

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

- 1) Etude #1 - Allegro con moto, Meas. 1-Fine, (p. 3)
- 2) Etude #5 - Allegro moderato, Meas. 1-52, (pp. 8-9)

SAXOPHONE

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

- 1) Etude - #3 - Largo, Meas. 1-32, (pp. 7-8)
- 2) Etude - #20 - Allegro moderato, Meas. 1-78, (pp. 47-48)

TRUMPET

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

- 1) Etude #11 - Allegretto, (14 Characteristic Studies), Meas. 1-Fine, (p. 295)
- 2) Caprice and Variations # 8 (12 Celebrated Fantasies & Airs), Theme Section ONLY, (p. 328)

HORN

335 Melodius, Progressive, and Technical Studies for French Horn

- Book I, Max Pottag and Albert Andraud; Southern Music
- 1) Etude # 69 - Allegretto moderato, Meas. 1-47, (pp. 88-89)
 - 2) Etude in D Minor, Larghetto, Meas. 1-Fine, (p. 48)

TROMBONE

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

- 1) Etude in C Major - Largo cantabile by Gatti; Meas. 1-Fine, (p. 19)
- 2) Etude in A Minor - Allegro moderato by Rossari; Meas. 1-Fine, (p. 20)

BASS TROMBONE

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

- 1) Etude #3 - Allegro misterioso, Meas. 1-Fine, (p. 5)
- 2) Etude #14 - Andante sostenuto, Meas. 46-70, (pp. 18-19)

EUPHONIUM BC

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

- 1) Etude #11 - Allegretto, (14 Characteristic Studies), Meas. 1-Fine, (pp. 218-219)
- 2) Caprice and Variations # 7, (12 Celebrated Fantasies & Airs), Theme Section ONLY, (p. 244)

EUPHONIUM TC

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

- 1) Etude #11 - Allegretto, (14 Characteristic Studies), Meas. 1-Fine, (p. 295)
- 2) Caprice and Variations # 8, (12 Celebrated Fantasies & Airs), Theme Section ONLY, (p. 328)

TUBA

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

- 1) Etude #16 - Allegretto, Meas. 1-Fine, (p. 15)
- 2) Etude #20 - Lento, Meas. 1-Fine, (p.19)

PERCUSSION:

Band & Orchestra

All Percussion required to play:

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

SNARE DRUM

Portraits in Rhythm, Anthony J. Cirone; Belwin

- 1) Etude #23, Meas. 1-Fine, (p. 25)

TYMPANI

The Solo Timpanist, Vic Firth; Carl Fischer

- 1) Etude #15, Meas. 1-8 and 26-47, (p.27)

KEYBOARD

Modern School for Xylophone, Marimba, and Vibraphone, Morris Gold- enberg; Chappell and Co.

- 1) Etude #15, Meas. 1-25, (p. 73)

AUXILIARY PERCUSSION

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

Romeo and Juliet, Peter Tchaikovsky (Letter "O" to Letter "U") - pp. 78-79

Tambourine - Orchestral Repertoire for Tambourine, Triangle and Cas- tenets, Raynor Carroll

The Nutcracker Suite, Peter Tchaikovsky ("Trepak" - ALL/"Arabe" - ALL) - pp. 116-117

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/Tym- pani/Keyboard/Auxiliary)
- 2) Sight Reading

The designation **A**B **A** refers to a first section ("A"), in a different, but related key, and a third section ("A"), similar to the first, if not an actual recapitulation of it. This structure has been approximated here as follows: "A" equals measures 1-6, in 4/4 meter; "B" equals measures 7-18, in 2/4 meter; "A" equals measures 22-27, in 4/4 meter. Since the snare drum is incapable of expressing changes in tonality, meter changes have replaced key changes in the respective sections. Further, measures 19-21 act as a transition from the "B" back to the "A" section, and employ shifting meters just as an harmonic modulation would employ shifting tonalities. The last seven measures form a coda, which does not add to the form proper.

Snare Drum

23

A B A ♩ = 72

The musical score for the Snare Drum consists of 27 measures, divided into three main sections: A (measures 1-6), B (measures 7-18), and A (measures 19-27). The tempo is marked as ♩ = 72. The score includes various dynamic markings such as *f*, *p*, *ff*, *mf*, *più f*, *cresc.*, and *sfz*. It also features articulation marks like accents (^) and slurs. The piece concludes with a Coda section (measures 28-34) marked *più f* and *sfz*.

start

XV

♩ = 116
G A D

Timpani

4 *f* L R L R L R L L R L R

8 *mp* F#AD D/E A/B

12 *fp* *f* *fp* *f* L L R L R L R L R

16 *sfz* *sfz*

20 D#/E *sp*

24 *f* B/A E/D

29 L R L

32 L R

35 L R L F Bb F

40 L L R L R L L R L R L R

44 L R L R R L R R

stop

Mallets

XV X

(♩ = 88)

The musical score consists of 12 staves of music, each containing rhythmic notation and hand indicators. The notation includes various note values, rests, and dynamic markings. The hand indicators are 'L' for left and 'R' for right. The score is written in a single system, with each staff representing a different mallet part. The tempo is marked as (♩ = 88). The key signature is one flat (B-flat), and the time signature is 4/4. The piece is numbered XV X.

Crash Cymbal

The musical score for the Crash Cymbal consists of ten staves of music. The notation includes various rhythmic values, rests, and dynamic markings. The first staff begins with a *ff* dynamic. The second staff has *ff* markings and a circled 'O' above a note. The third staff features a '2' above a measure and *ff* markings. The fourth staff has a '4' above a measure. The fifth staff includes a circled 'P', a '21' above a measure, a circled 'Q', an '18' above a measure, and a '6' above a measure, with '(harp)' and '(timpani)' written below. The sixth staff has numbers 1 through 6 above measures, a circled 'R', an '15' above a measure, and a '7' above a measure, with '(timpani)' written below. The seventh staff has *f* markings above measures, a '2' above a measure, a circled 'S', and *ff* markings. The eighth staff has a '5' above a measure, a circled 'T', and a '4' above a measure. The ninth staff has *ff* markings above measures. The tenth staff has a '12' above a measure, a circled 'U', and the instruction 'Tacet to the end' written below.

II. DANSES CARACTÉRISTIQUES

Tambourine

a) b) - TACET

c) DANSE RUSSE TRÉPAK

Tempo di trepak, molto vivace

The musical score is written in treble clef with a 2/4 time signature. It consists of seven staves of music. The first staff begins with a 16-measure rest, followed by notes with dynamics *ff*, *ff*, and *mf*. A box labeled 'A' with 'Tamb.' above it is placed over the first note. The second staff continues with dynamics *f*, *ff*, *ff*, and *mf*. The third staff features a 16-measure rest (marked 'B'), followed by a 5-measure rest (marked 'C') with '(timpani)' written below, and then notes with dynamic *ff*. The fourth and fifth staves contain continuous eighth-note patterns with dynamic *ff* and accents. The sixth staff is marked 'stringendo' and 'sempre fff'. The seventh staff is marked 'Prestissimo' and contains seven numbered chords (1-7) followed by a final melodic phrase.

