

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

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

Oboe & Saxophone

The image displays 12 staves of musical notation for Oboe and Saxophone. Each staff represents a different scale used for auditions. The scales are written in treble clef with a common time signature. The key signatures vary across the staves, including major, minor, and augmented/diminished keys. The notation includes various rhythmic patterns and accidentals.

Nº 3

Largo

ff

The musical score consists of nine staves of music in B-flat major (one flat) and common time (C). The tempo is marked 'Largo' and the dynamic is 'ff' (fortissimo). The first staff begins with a bracketed section containing the tempo and dynamic markings. The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, often grouped with slurs and accents. The piece concludes with a final cadence on the ninth staff.

The first three staves of the musical score. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with slurs and ties. The second and third staves continue the melodic line with similar notation, including slurs and ties across measures.

Più mosso

The fourth and fifth staves of the musical score, marked with the tempo instruction "Più mosso". The notation is more densely packed than the previous staves, featuring many sixteenth and thirty-second notes, often beamed together. Slurs and ties are used to connect these rapid passages.

1^{mo} Tempo

The sixth through tenth staves of the musical score, marked with the tempo instruction "1^{mo} Tempo". The tempo returns to the original pace. The notation includes various rhythmic values, slurs, and ties. The sixth staff features a triplet of eighth notes. The piece concludes on the tenth staff with a final cadence.

Nº 20

Allegro moderato

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro moderato'. The music is written in a single melodic line. The first staff contains the first two measures, starting with a quarter rest followed by a quarter note G4. The second staff contains measures 3 and 4. The third staff contains measures 5 and 6. The fourth staff contains measures 7 and 8. The fifth staff contains measures 9 and 10. The sixth staff contains measures 11 and 12. The seventh staff contains measures 13 and 14. The eighth staff contains measures 15 and 16. The ninth staff contains measures 17 and 18. The tenth staff contains measures 19 and 20. The piece concludes with a final cadence in the tenth measure.

This page of musical notation consists of ten staves of music, all in G major (one sharp). The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, often with slurs and accents. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melodic line with similar rhythmic complexity. The third and fourth staves show further development of the theme, with the fourth staff ending in a double bar line. The fifth staff features a repeat sign and a bracketed section labeled "(2nd time)" with a fermata over the final note. The sixth staff contains two first endings, marked "1" and "2", which lead to different subsequent phrases. The remaining staves continue the piece with various rhythmic textures, including some notes with accents and slurs, culminating in a final cadence on the tenth staff.