

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 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)

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 Castanets, 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) 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 Representative. SEE ORCHESTRA DIVISION AUDITION PROCEDURES.

Percussion:

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

The designation "ABA" refers to a three-part form comprised of a first section ("A") in a particular key, a second, contrasting section ("B"), 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.

Start

A B A $\text{♩} = 72$

23

The musical score consists of ten staves of music. The first staff begins with a **f** dynamic and contains several triplet patterns. The second staff starts with a **p** dynamic and includes a **< f** marking. The third staff features a **ff** dynamic and uses accents (^) over notes. The fourth staff has a **pp** dynamic. The fifth staff is marked **mf**. The sixth staff starts with **ff** and then **f**. The seventh staff is marked **p**. The eighth staff begins with **f**. The ninth staff is labeled **Coda** and starts with **più f**. The final staff is marked **ff** and ends with a **sfz** dynamic. A **cresc.** marking with a dashed line is present above the final staff. The piece concludes with a handwritten **End** bracket.

Start xylo, marimba or vibes (set II)
XV
M.1-25

(♩ = 88)

Handwritten musical score for xylophone, marimba, or vibes. The score consists of 11 staves of music in 4/4 time with a key signature of two flats. The tempo is marked as quarter note = 88. The music features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Handwritten letters 'L' and 'R' are placed below the notes to indicate left and right hand playing. The score ends with a bracketed section labeled 'End'.

SET II
1-8 # 26-47

Timpani XV

Start $\text{♩} = 116$
GAD

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

8 *mp* 1 3 3 D/E A/B

12 *fp* \leftarrow *f* *fp* \leftarrow *f* L L R L R L R

16 *sfz* *sfz*

20 D#/E *sp*

24 *f* B/A E/D *Start* 1

29 L R L

32 L R

35 L R L F B \flat F

40 L R L R L L R L R

44 $\text{♩} = \text{♩}$ 2 2 L R L R R R *end*