

# WIND and PERCUSSION--SENIOR LEVEL AUDITION ETUDES SET III

## WINDS: All Winds required to play:

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

## FLUTE/PICCOLO

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

- 1) Vivace in F Minor, by Kummer, Meas. 1-Fine (p. 52)
- 2) Andante cantabile in C# Minor, by Andersen, Meas. 1-50 (p. 59)

## OBOE/ENGLISH HORN

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

- 1) Etude #14 - Scherzo, Meas. 1-Fine (p. 7)
- 2) Etude #29 - Andante amabile, Meas. 1-Fine (p. 15)

## BASSOON

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

- 1) Etude #15 - Lento & Andante, Meas. 1-33 (pp. 88-89)
- 2) Etude #29 - Allegro con fuoco, Meas. 1-37 (pp.100-101)
- 3) Etude #33 - Andantino, Meas. 33-46 (pp. 104-105)

## CLARINET-Eb/Bb SOPRANO

32 Etudes for Clarinet, C. Rose; Carl Fischer

- 1) Etude #17 - Adagio cantabile, Meas. 1-Fine (p. 17)
- 2) Etude #18 - Allegro vivace, Meas. 1-Fine (p. 18)

## CLARINET-ALTO/BASS/CONTRA

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

- 1) Etude #9 - Allegro non troppo, Meas. 1-Fine (p. 16)
- 2) Etude #15 - Allegro, Meas. 1-Fine (pp. 24-25)

## SAXOPHONE

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

- 1) Etude #2 - Largo cantabile, Meas. 1-31 (pp. 5-6)
- 2) Etude #6 - Allegro, Meas. 41 (fermata)-Fine (pp. 13-15)

## TRUMPET

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

- 1) Etude #12 - Allegro moderato (14 Characteristic Studies) Meas. 1-Fine (p. 296)
- 2) Fantaisie Brillante #3 (12 Celebrated Fantasies & Airs) Theme section ONLY - Andantino (p. 310)

## HORN

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

- 1) Adagio in F Major, by Kopprasch, Meas. 1-35 (p. 50)
- 2) Etude #73 - Tempo quasi Polonaise, Meas. 1-Fine (p. 92)

## TROMBONE

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

- 1) Etude in Gb Major - Adagio cantabile, by Duhem, Meas. 1-Fine (p. 30)
- 2) Etude in B Minor - Moderato by Rossari, Meas. 1-Fine (p. 36)

## BASS TROMBONE

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

- 1) Etude #4 - Andantino poco Agitato, Meas. 1-32 (pp. 6-7)
- 2) Etude #12 - Andante, Meas. 1-Fine (p. 16)

## EUPHONIUM BC

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

- 1) Etude #12 - Allegro moderato (14 Characteristic Studies) Meas. 1-Fine (pp. 219-220)
- 2) Fantaisie Brillante #3 (12 Celebrated Fantasies & Airs) Theme section ONLY - Andantino (p. 231)

## EUPHONIUM TC

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

- 1) Etude #12 - Allegro moderato (14 Characteristic Studies) Meas. 1-Fine (p. 296)
- 2) Fantaisie Brillante #3 (12 Celebrated Fantasies & Airs) Theme section ONLY - Andantino (p. 310)

## TUBA

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

- 1) Etude #30 - Moderato pesante, Meas. 1-Fine (p. 29)
- 2) Etude #38 - Andante con moto, Meas. 28-Fine (pp. 44-45)

## PERCUSSION:

### Band & Orchestra

#### All Percussion required to play:

- 1) Sight reading
- 2) Etudes: Set 3

## SNARE DRUM

Portraits in Rhythm, Anthony J. Cirone; Belwin

- 1) Etude #6 - Largo espressivo (p. 8)

## TYMPANI

The Solo Timpanist, Vic Firth; Carl Fischer

- 1) Etude #18, Meas. 7-28 & 37-48, (p. 33)

## KEYBOARD

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

- 1) Etude #7 - Allegro, Meas. 1-21, (p. 66)

## AUXILIARY PERCUSSION

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

A Night on Bald Mountain, Modest Moussorgsky (Letter "S" to the End) - pp. 34-36

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

Carnival Overture, Anton Dvorak (Beginning to "C" - "F" to "H" - 14 Before "S" to the End) - pp. 39-41

## 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 Chairperson. SEE ORCHESTRA DIVISION AUDITION PROCEDURES.

### Percussion:

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

# I.M.E.A. AUDITION SCALES 1993-94

*Soprano Clarinet*

The image displays a page of musical notation for Soprano Clarinet, titled "I.M.E.A. AUDITION SCALES 1993-94". The score consists of 12 staves of music, each representing a different scale. 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 scales. The music is characterized by rapid sixteenth-note passages and slurs.

Adagio cantabile

17.

*dolce*

*cresc.* - - - *f*

*p* *cresc.* - - - *f* *p* *cresc.*

*sf dim.* *p* *p*

*mf* *p* *f* *p*

*poco f* *rit.* *large* *a tempo* *mf*

*f*

*rit.* *dimin.*

*p*

*f* *p*

*p* *dolce*

18. *f*

*meno mosso*  
*p*

*f* *Tempo I*

*p*

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line for the clarinet. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Phrasing is indicated by slurs and breath marks. Dynamic markings include fortissimo (*f*) and piano (*p*). A tempo change to *meno mosso* occurs in the fourth staff, and a return to the original tempo, *Tempo I*, is marked in the sixth staff. The score concludes with a final flourish in the thirteenth staff.