

Percussion

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 Cavalry; 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 Melodious, 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 Goldenberg; 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 Castenets, 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/Tympani/Keyboard/Auxiliary)
- 2) Sight Reading

The designation "A" refers to a first section in a certain 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.

Snare Drum

23

A B A $\text{♩} = 72$

The musical score for the Snare Drum consists of ten staves. The first staff is marked with a treble clef, a 4/4 time signature, and a tempo of quarter note = 72. It begins with a section labeled 'A' (measures 1-6) featuring a rhythmic pattern of eighth notes with triplets. The dynamic is *f*. The second staff continues the pattern, marked with a piano (*p*) dynamic. The third staff is marked with a mezzo-forte (*mf*) dynamic. The fourth staff is marked with a fortissimo (*ff*) dynamic. The fifth staff is marked with a mezzo-piano (*mp*) dynamic. The sixth staff is marked with a mezzo-forte (*mf*) dynamic. The seventh staff is marked with a fortissimo (*ff*) dynamic. The eighth staff is marked with a piano (*p*) dynamic. The ninth staff is marked with a fortissimo (*f*) dynamic. The tenth staff is marked with a fortissimo (*ff*) dynamic and is labeled 'Coda'. It features a rhythmic pattern of eighth notes with triplets and ends with a fortissimo (*sfz*) dynamic. The score includes various dynamic markings such as *f*, *p*, *<f*, *ff*, *mp*, *mf*, and *sfz*. It also includes a crescendo marking (*cresc.*) and a decrescendo marking (*> p*). The piece is divided into sections A, B, and A, with a coda at the end.

XV

$\text{♩} = 116$
G A D

Timpani

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

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

29 L R L

32 3 L R

35 3 2 F B \flat F

40 *ff* 3 L R L R L R L R

44 2 R L R R

Mallets

XV X

(♩ = 88)

The musical score consists of 11 staves of music. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 88. The music is written in a rhythmic style with various note values and rests. Mallet indicators (L, R, RL, RR) are placed below the notes to indicate which mallet is used for each note. The first staff is enclosed in a box on the left. The last staff is enclosed in a box on the right.

Staff 1: L, R, RR, R, RL, R

Staff 2: L, R, R, R, R, RL

Staff 3: R, RL

Staff 4: L, L, L, RL, R, RR, RL, RL

Staff 5: R, RRL, R, L, RR, L, RR, L, RRL, RL

Staff 6: R, RL, RL, L, RL, R, R, R

Staff 7: R, R, RL, R, RRL, R

Staff 8: R, R, R, R, R, R, R, R

Staff 9: R, RR, L

Staff 10: L, R

Staff 11: R, L, L, R

Crash Cymbal

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

II. DANSES CARACTÉRISTIQUES

Tambourine

a) b) - TACET

c) DANSE RUSSE TRÉPAK

Tempo di trepak, molto vivace

A Tamb. 16 *ff* *ff* *mf*

f *ff* *ff* *mf*

B 16 **C** 5 (timpani) *ff*

ff

ff

stringendo

sempre fff

Prestissimo

1 2 3 4 5 6 7

