

Tuba

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 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 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) 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

Allegretto

16. *p dolce*

crec.

f p f p f

Tempo I

rit.

The musical score consists of ten staves of music in bass clef with a 7/8 time signature. The first staff is marked with a piano (*p*) and dolce dynamic. The second staff continues the melodic line. The third staff features a crescendo (*crec.*) and dynamic markings of *f*, *p*, *f*, *p*, and *f*. The fourth staff is marked 'Tempo I' and includes accents (*^*) and a piano (*p*) dynamic. The fifth and sixth staves continue the rhythmic pattern. The seventh staff shows a change in dynamics to *f*, *p*, *f*, and *p*. The eighth staff includes a ritardando (*rit.*) marking. The ninth and tenth staves conclude the piece with a final melodic flourish.

Lento

20. *p dolce e sostenuto*

rit. poco string.

rit. Tempo I

poco rall.

Tempo I

p

rit. Tempo I

poco a

p

poco cresc.

poco rall.

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

Tuba

The image displays 11 musical staves for tuba, each containing a scale. The scales are arranged in a sequence of key signatures and time signatures:

- Staff 1: C major, common time (C)
- Staff 2: F major, common time (C)
- Staff 3: Bb major, common time (C)
- Staff 4: Eb major, common time (C)
- Staff 5: Ab major, common time (C)
- Staff 6: Gb major, common time (C)
- Staff 7: F major, 3/4 time
- Staff 8: Bb major, 3/4 time
- Staff 9: Eb major, 3/4 time
- Staff 10: Ab major, 3/4 time
- Staff 11: Gb major, 3/4 time

Each staff begins with a bass clef and a key signature. The scales are written in a consistent rhythmic pattern, primarily using quarter and eighth notes. The final staff concludes with a double bar line.