

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

8 Set III - Sn. Drum

The many dynamic markings must be carefully observed here, with slight exaggeration of the crescendos and decrescendos.

6

Largo espressivo ♩ = 63

mf *f* *f* *pp*

f *p* *f* *pp* *f*

pp *f* *f* *p* *f* *p*

ff *pp*

pp *cresc.* *dim.* *f* *pp*

pp *f* *pp* *ff* *sfz sfz* *p*

ff *pp*

ff *pp* *f* *pp*

ff *p* *ff* *p* *ff* *fff*

ppp

f *p* *mf* *f*

ff *pp* *ff*

TIMP - SUGGESTIONS

XVIII

Some of the problems of interest are as follows: Measures 8 and 9 have triplets tied over bar lines. If the triplets are kept steady and equal, the bar line will not have any adverse effect on their execution. In measures 22 and 23, the common pulse denominator is the sixteenth, not the eighth. Be careful not to let the sixteenth value fluctuate; the 3/16 measure must not sound like triplets, but simply a continuation of the sixteenths of measure 22. A similar counting procedure occurs in measure 28; the five sixteenths are equal to those of the previous 3/4.

In measures 30, 31, and 32 the solfège should be clearly defined. Particular sticking can sometimes assist articulation; notice the sticking indicated. I do not insist upon it, but try it and do a little experimenting yourself. As measure 34 goes into 6/8 observe that beats, not eighths, are equal (♪ = ♪).

VII

Allegro

The musical score is written on 11 staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by 'L' (left hand) and 'R' (right hand) below the notes. A repeat sign is present in the fourth measure of the first staff. The score concludes with a double bar line and repeat dots in the eighth measure of the eleventh staff.

Set III
Crash Cymbals 5-end

A NIGHT ON BALD MOUNTAIN

Modest Mussorgsky
(1839-1881)
re-orchestrated by
Rimsky-Korsakov

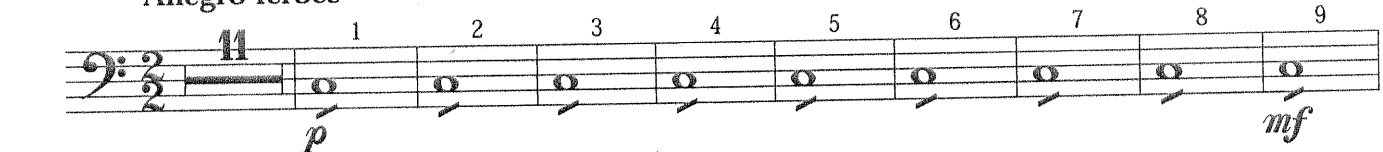
Piatti



Gran cassa

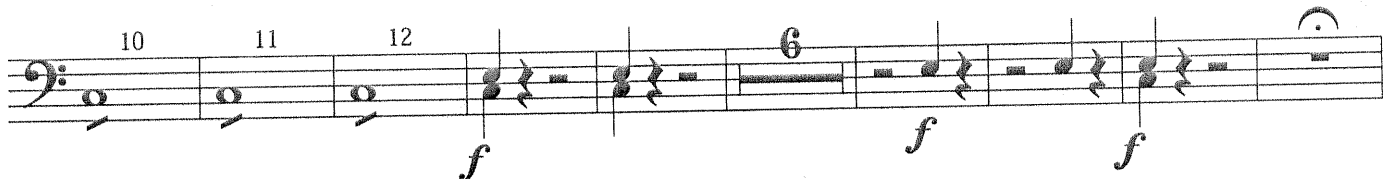
Allegro feroce

11 1 2 3 4 5 6 7 8 9



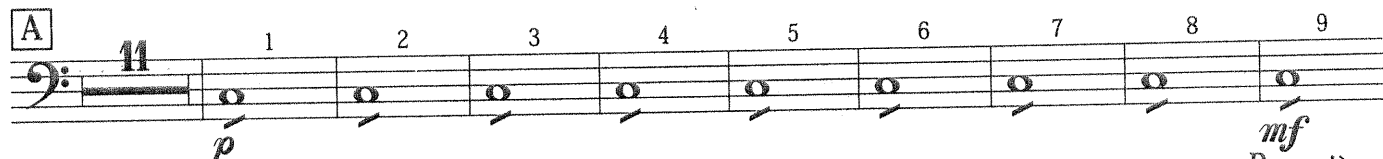
p *mf*

10 11 12 6



f *f* *f*

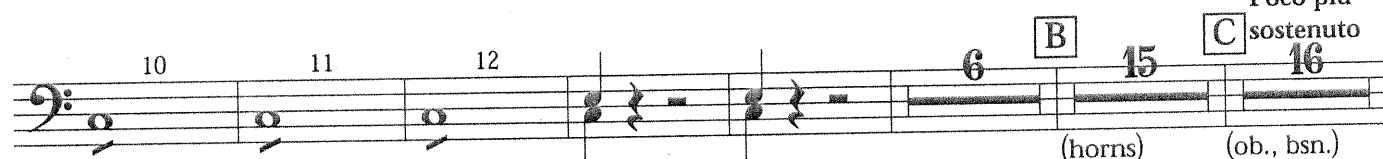
A 11 1 2 3 4 5 6 7 8 9



p *mf*

10 11 12 6 15 16

B **C**

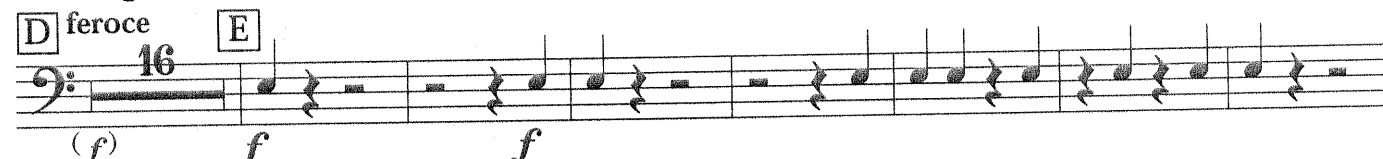


f *mf*

(horns) (ob., bsn.)

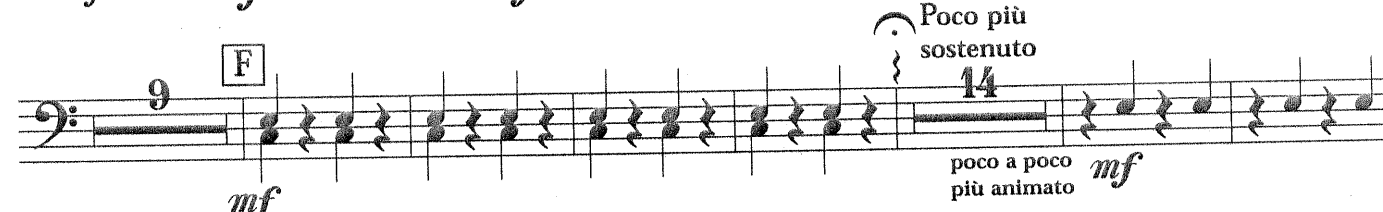
Allegro

D **E** 16



f *f* *f*

F 9 14

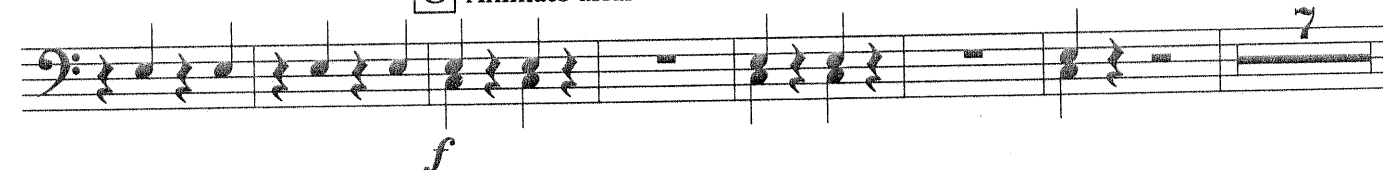


mf *mf*

Poco più sostenuto

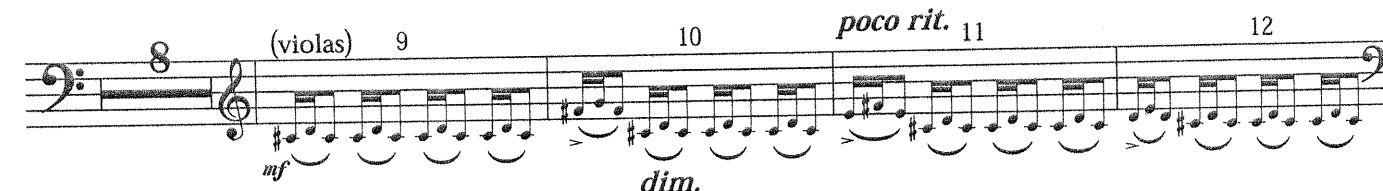
poco a poco più animato

G Animato assai



f

8 (violas) 9 10 11 12



mf *dim.*

poco rit.

Più sostenuto

H with a mallet

Staff H, measures 1-6. Bass clef, whole notes. Dynamics: *p*.

Staff H, measures 7-12. Bass clef, quarter notes. Fingerings: 1, 2, 3, 4, 5, 6. Dynamics: *poco cresc.*

Staff H, measures 13-18. Bass clef, quarter notes. Fingerings: 7, 8, 2, 2. Dynamics: *mf*.

Staff H, measures 19-24. Bass clef, quarter notes. Dynamics: *mf*, *f*, *mf*, *f*.

Staff K, measures 1-12. Bass clef, quarter notes with triplets. Dynamics: *f*, *p*, *f*, *mf*, *p*, *f*.

Tempo I

L (Allegro feroce)

M without a mallet

N

O

Sostenuto Pesante

Staff L, measures 1-12. Bass clef, quarter notes with rests. Dynamics: *f*, *f*, *f*. (vc., cb.)

Staff P, measures 1-12. Bass clef, quarter notes with rests. Fingerings: 2, 2, 4, 2, 2. Dynamics: *mf*. *a tempo*.

Staff with sticks, measures 1-6. Bass clef, quarter notes. Fingerings: 1, 2, 3, 4, 5, 6. Dynamics: *mf*.

Staff with sticks, measures 7-12. Bass clef, quarter notes. Fingerings: 7, 8, 9, 10, 11, 12. Dynamics: *f*, *f*.

Q 16 **R** *without sticks*

10 **S** *f*

9 **T** *f* *mf*

Poco più sostenuto

14 *poco a poco più animato* *mf* 1 2 3 4 5 6 7

U *Animato assai* 3 2 *f*

V 5 *with mallets* *f*

W *Poco meno mosso*

Tacet to the end

CARNIVAL OVERTURE

Antonín Dvorák
(1841-1904)

Triangle



tambourine

SET III - IMBA TAMBOURINE
Beg - [C], [F]-[H], 14 before [S]-end

Allegro $\text{♩} = 132$

First staff of music, starting with a dynamic marking of *f*. It features a rhythmic pattern of eighth notes and quarter notes. A first ending bracket labeled "1." spans the final measures of the staff.

Second staff of music, starting with a dynamic marking of *f* that changes to *p*. It continues the rhythmic pattern. A section labeled "A" is marked at the end.

Third staff of music, featuring a triplet of eighth notes. A section labeled "B" with a dynamic marking of *ff* is marked at the end.

Fourth staff of music, featuring several trills marked with "tr".

Fifth staff of music, featuring trills and a section labeled "C" with a dynamic marking of *ff* and a measure number of 43.

Sixth staff of music, divided into two parts: "(strings)" and "(woodwinds)". It includes sections labeled "D" (measure 16) and "E" (measure 15). The tempo marking "Poco tranquillo" with a metronome marking of $\text{♩} = 126$ is present.

Seventh staff of music, starting with a dynamic marking of *pp*. It includes sections labeled "F" (measures 2-6) and a measure number of 14.

Eighth staff of music, starting with a dynamic marking of *pp*. It includes sections labeled "G" (measures 1-6) and a measure number of 14.

Ninth staff of music, starting with a dynamic marking of *pp*. It includes sections labeled "H" (measures 4-4) and a measure number of 14. The instrument "(timpani)" is indicated at the end.

177 *f* *tr* ¹ *tr* ² *tr* ³ *tr* ⁴ *tr* ⁵ *tr* ⁶ *tr* ⁷ *tr* ⁸ | 7 I 25 *ritard.*

f Andantino con moto ♩ = 92

219 16 K 12 (English horn) 1 2 3

(vln. solo) Tamb. *pp* *ritard.* L Tempo I. Allegro ♩ = 132

254 4 5 6 7 8 9 10 *ritard.* L 10

273 Tamb. *pp*

282 Tri. *pp* *tr* *tr* *tr* M

291 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

300 *tr* *tr* *tr* *tr* *f* 13 N 28 O 16 P 21

(1st violins) (tutti) (strings)

383 4 Q *f* *f*

(timpani)

394

402 *p* *p* *tr* *tr* *f* *tr* R

