

2019-20 OMEA All-State Wind Ensemble & Orchestral Winds and Percussion

These are the 2019-20 Wind and Percussion audition materials for the All-State Wind Ensemble and the All-State Orchestral Winds and Percussion.

Audition materials for the All-State Symphonic Band will remain the same as in the past years and are available on the OMEA website.

Audition materials for string in the All-State Orchestra are also available on the OMEA website.

The next page lists the required recording tracks for each instrument, including optional tracks that must be included to be considered for Piccolo, English Horn, Contra Bassoon, Eb Soprano, Alto, Contra-Alto, Contra-Bass Clarinet, Soprano Saxophone and Bass Trombone. F

This is not the application packet. These materials are being provided now for preparation purposes. The entire application process will be available September 1, 2019 online at www.oregonmusic.org with the deadline on Tuesday, October 1.

Please Note: Students from 5A and 6A high schools **MUST** use these materials. If students from 1A - 4A high schools wish to be considered for the All-State Wind Ensemble and/or the All-State Symphony Orchestra, they must also use these materials.

OMEA All-State Winds and Percussion Audition Requirements

FLUTE – Record Tracks 1-3

PICCOLO – (Optional) If you have access to a quality instrument and would like also to be considered for Piccolo if needed, please record Track 4 on Piccolo in addition to tracks 1-3 on flute.

OBOE – Record Tracks 1-3

ENGLISH HORN – (Optional) If you have access to a quality instrument and would like also to be considered for English Horn if needed, please record Track 4 on English Horn in addition to tracks 1-3 on oboe.

BASSOON – Record Tracks 1-3

CONTRA BASSOON – (Optional) If you have access to a quality instrument and would like also to be considered for Contra Bassoon if needed, please record Track 4 on Contra Bassoon in addition to tracks 1-3 on bassoon.

CLARINET – Record Tracks 1-3

E♭ SOPRANO CLARINET – (Optional) If you have access to a quality instrument and would like also to be considered for Eb Soprano Clarinet if needed, please record Track 4 on Eb Soprano in addition to tracks 1-3 on clarinet.

BASS CLARINET – Record Tracks 1-3

ALTO, CONTRA-ALTO, CONTRA-BASS CLARINET – (Optional) If you have access to a quality instrument and would like also to be considered for Alto, Contra-Alto, Contra-Bass Clarinet if needed, please record Track 4 on that low instrument of choice in addition to tracks 1-3 on bass clarinet. If you wish to be considered for more than one additional “low” clarinet, you will need to submit two (or three) auditions (tracks 1-3 can be copies of the same recording).

ALTO & TENOR SAXOPHONE – Record Tracks 1-3

SOPRANO SAXOPHONE – (Optional) If you have access to an instrument and would like also to be considered for Soprano Saxophone if needed, please record Track 4 on Soprano Saxophone in addition to tracks 1-3 on alto/tenor saxophone.

BARITONE SAXOPHONE – Record Tracks 1-3

TRUMPET - Record Tracks 1-3

FRENCH HORN - Record Tracks 1-3

TROMBONE - Record Tracks 1-3

BASS TROMBONE – (Optional) If you have access to a quality instrument and would like also to be considered for Bass Trombone if needed, please record Track 4 on Bass Trombone in addition to tracks 1-3.

BARITONE TC - Record Tracks 1-3

EUPHONIUM BC – Record Tracks 1-3

TUBA - Record Tracks 1-3 (Track 3, play lower octave throughout)

PERCUSSION - Record All Tracks 1-6 (1-2 Mallets, 3-4 Snare Drum, 5-6 Timpani)

OMEA All-State Wind and Percussion Audition Materials
Flute

Track 1: Chromatic Scale

$\text{♩} = 72$

Track 2: Etude - Joachim Andersen, *24 Etudes for Flute, Op. 15, No. 24*

Allegro con fuoco $\text{♩} = 98-138$

ff con impeto

ff

p *cresc.*

f

ritard non troppo

mf

OMEA All-State Wind and Percussion Audition Materials
Flute

Track 3: Excerpt - Johannes Brahms, *Symphony No. 4 in E minor, Op. 94, Mvt. 4*

1 *espressivo* ♩=60

4

7

poco cresc.

OMEA All-State Wind and Percussion Audition Materials
Piccolo

Track 4: Excerpt - Percy Grainger, *Molly on the Shore*

Presto ♩=80-96

3

5

3 *f stacc.* 3

9

3

13

3 *f*

17

cresc.

20

OMEA All-State Wind and Percussion Audition Materials
Oboe

Set B

Track 1: Chromatic Scale

$\text{♩} = 80-92$

4

Track 2: Etude - Henri Brod, *Methode de Hautbois*, No. 26

1 **Allegro** $\text{♩} = 104$

6 **Fine**

12 *cresc.* **f** **D.C. al Fine**

OMEA All-State Wind and Percussion Audition Materials
Oboe

Set B

Track 3: Excerpt - Johann Sebastian Bach, *Aria: Ich will bei meinem Jesu wachen*,
from *St. Matthew Passion*, BWV 244

1 **Andante** ♩=76-80

5 *tr~*

8

OMEA All-State Wind and Percussion Audition Materials
English Horn

Track 4: Excerpt - *Sonata No. 5, Movement II, Methode de Hautbois*, Henri Brod

Adagio ♩=120 1

p *f*

6

11

14

pp

OMEA All-State Wind and Percussion Audition Materials

Bassoon

Track 1: Chromatic Scale

♩ = 112-132

Track 2: Etude - Julius Weissenborn, *Bassoon Studies, Op. 8, Book II, No. 13*

Allegro vivace ♩ = 132

OMEA All-State Wind and Percussion Audition Materials

Bassoon

Set B

Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 3, Mvmt. I*

1 **Largo** ♩=66

5

7

OMEA All-State Wind and Percussion Audition Materials
Contrabassoon

Track 4: Excerpt - Julius Weissenborn, *Bassoon Studies, Op. 8, Book II, No. 15*

Andante ♩=72

espress.

6

p

11

16

f espress.

20

pp

riten.

OMEA All-State Wind and Percussion Audition Materials

Clarinet

Track 1: Chromatic Scale

♩=132

9

15

Allegro vivace ♩=88

Track 2: Etude - Cyrille Rose, *40 Studies for Clarinet*, No. 23

1

f

5

p

9

13

2 OMEA All-State Wind and Percussion Audition Materials
Clarinet

Track 3: Excerpt - Carl Maria von Weber, *Clarinet Concerto No. 1, Op. 73, Mvmt. II*

1 Adagio ma non troppo ♩=58-64

7 *p* < >

12 *dolce*

15 *p* 3 3 3 3 3 3

dolce con delicatezza 3 3 *p* 3

OMEA All-State Wind and Percussion Audition Materials

E♭ Clarinet

Track 4: Excerpt - *Molly on the Shore*, Percy Aldridge Grainger

Presto

The musical score is written for E♭ Clarinet in 3/4 time. It begins with a *Presto* tempo marking. The first staff starts with a *mf* dynamic and features a triplet of eighth notes. A long slur covers the first five measures. The second staff starts at measure 5 with a triplet of eighth notes, followed by a *f stacc.* dynamic marking. The third staff starts at measure 9 with a triplet of eighth notes. The fourth staff starts at measure 13 with a triplet of eighth notes and includes hairpins for dynamics. The fifth staff starts at measure 17 with hairpins. The sixth staff starts at measure 21 with a *ff* dynamic marking and hairpins. The seventh staff starts at measure 26 and ends with a double bar line.

OMEA All-State Wind and Percussion Audition Materials

Bass Clarinet

Track 1: Chromatic Scale

$\text{♩} = 100$ *legato*

5

Track 2: Excerpt - Johann Sebastian Bach, *Cello Suite No. 1, Gigue, Movement VII*

12 $\text{♩} = \text{ca. } 72$

f *p*

18 *mf* *p*

23

28 *p*

31 *cresc.* *f*

OMEA All-State Wind and Percussion Audition Materials
Bass Clarinet

Track 3: Excerpt - Johannes Brahms, *Clarinet Sonata No. 1, Op. 120, Mvmt. II*

1 *Andante un poco adagio* ♩=68

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 1 begins with a half note B-flat. Measures 2-6 feature a series of eighth-note chords, with a *poco f* dynamic marking below the first measure.

Musical notation for measures 7-14. Measure 7 starts with a half note G-sharp. Measures 8-14 contain eighth-note chords and melodic lines. Dynamics include *espress.* (measures 7-8), *p* (measures 9-10), and *dolce* (measures 11-14).

Musical notation for measures 15-18. Measures 15-17 feature eighth-note chords with a *f* dynamic marking below the first measure of this system. Measure 18 concludes with a half note B-flat.

OMEA All-State Wind and Percussion Audition Materials
Alto, Contra-bass, & Contra-alto Clarinet

Track 4: Excerpt - Gustav Holst, *Second Suite in F, Mvmt. IV*
& Percy Aldridge Grainger, *Molly On The Shore*

Presto

mf

Presto

p stacc.

7

12

15

OMEA All-State Wind and Percussion Audition Materials
Alto - Tenor Saxophone

Set B

Track 1: Chromatic Scale

♩=92

5

Track 2: Etude - W. Ferling , *Famous Studies for Oboe or Saxophone*, No. 14

Scherzo ♩=84-104

1

7

13

19

24

29

OMEA All-State Wind and Percussion Audition Materials
Alto - Tenor Saxophone

Set B

Track 3: Excerpt - Claude Debussy, *Rapsodie pour Orchestre et Saxophone*

Très modéré

1

3

cresc.

8

3

p

3

3

f

OMEA All-State Wind and Percussion Audition Materials

Soprano Saxophone

Track 4: Excerpt - *Molly on the Shore*, Percy Aldridge Grainger

Presto

Musical notation for measures 1-4. The key signature is B-flat major (two flats). The time signature is 2/4. The music begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first measure contains a triplet of eighth notes: G4, A4, B4. The second measure contains a quarter note C5, an eighth note D5, and a quarter note E5. The third measure contains a quarter note F5, an eighth note G5, and a quarter note A5. The fourth measure contains a quarter note B5, an eighth note C6, and a quarter note D6. The dynamic marking is *mp*. The instruction *cresc. poco a poco* is written below the first two measures. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it and *stacc.* below the notes.

Musical notation for measures 5-8. Measure 5 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' below it. Measure 6 contains a quarter note C5, an eighth note D5, and a quarter note E5. Measure 7 contains a quarter note F5, an eighth note G5, and a quarter note A5. Measure 8 contains a quarter note B5, an eighth note C6, and a quarter note D6. The dynamic marking is *f*.

Musical notation for measures 9-12. Measure 9 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' below it. Measure 10 contains a quarter note C5, an eighth note D5, and a quarter note E5. Measure 11 contains a quarter note F5, an eighth note G5, and a quarter note A5. Measure 12 contains a quarter note B5, an eighth note C6, and a quarter note D6. The dynamic marking is *f*.

Musical notation for measures 13-16. Measure 13 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' below it. Measure 14 contains a quarter note C5, an eighth note D5, and a quarter note E5. Measure 15 contains a quarter note F5, an eighth note G5, and a quarter note A5. Measure 16 contains a quarter note B5, an eighth note C6, and a quarter note D6. The dynamic marking is *f*.

Musical notation for measures 17-20. Measure 17 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' below it. Measure 18 contains a quarter note C5, an eighth note D5, and a quarter note E5. Measure 19 contains a quarter note F5, an eighth note G5, and a quarter note A5. Measure 20 contains a quarter note B5, an eighth note C6, and a quarter note D6. The dynamic marking is *mf*.

Musical notation for measures 21-23. Measure 21 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' below it. Measure 22 contains a quarter note C5, an eighth note D5, and a quarter note E5. Measure 23 contains a quarter note F5, an eighth note G5, and a quarter note A5. The dynamic marking is *mf*. The instruction *stacc.* is written below the notes in measure 23.

Musical notation for measures 24-27. Measure 24 contains a quarter note B5, an eighth note C6, and a quarter note D6. Measure 25 contains a quarter note E6, an eighth note F6, and a quarter note G6. Measure 26 contains a quarter note A6, an eighth note B6, and a quarter note C7. Measure 27 contains a quarter note D7, an eighth note E7, and a quarter note F7. The dynamic marking is *mf*. A triplet of eighth notes (B5, C6, D6) is marked with a '3' below it.

OMEA All-State Wind and Percussion Audition Materials
Baritone Saxophone

Track 1: Chromatic Scale

♩ = 92

5

Track 2: Excerpt - Johann Sebastian Bach, *Cello Suite No. 1, Gigue*

1 ♩ = ca. 72

7

12

17

20

OMEA All-State Wind and Percussion Audition Materials
Baritone Saxophone

Track 3: Excerpt - Carl Maria von Weber, *Bassoon Concerto, Op. 75, Mvmt. II*

1 **Adagio** ♩=56

dolce

8 *mf* *ten.* *cresc.* *f* *ten.* *ten.*

OMEA All-State Wind and Percussion Audition Materials
Trumpet

Set B

Track 1: Chromatic Scale

$\text{♩} = 120$

6

Track 2: Etude - J.B. Arban, *Characteristic Study No. 1, Complete Conservatory Method*

Allegro Moderato $\text{♩} = 96$

1

3

6

8

10

OMEA All-State Wind and Percussion Audition Materials
Trumpet

Set B

Track 3: Excerpt - J.B. Arban, *Blue Bells of Scotland*

1 **Moderato** ♩=96

mf

7

f

12

OMEA All-State Wind and Percussion Audition Materials
Horn in F

Track 1: Chromatic Scale

1 $\text{♩}=132$ *legato*

11

20

Track 2: Etude - G. Kopprasch, *60 Selected Studies for Horn, Op. 6, No. 21, mm. 38-end*

1 *Allegro Moderato* $\text{♩}=96$

6

12

18

24

30

37

43

OMEA All-State Wind and Percussion Audition Materials
Horn in F

Set B

Track 3: Excerpt - Alexander Glazunov, *Reverie*, Op. 24, mm. 1-14

1 *Andantino* ♩=60-63
dolce

3 3 3 3 3

6 *f*

10 3 3 3

OMEA All-State Wind and Percussion Audition Materials
Trombone

Set B

Track 1: Chromatic Scale

$\text{♩}=72$ *legato*

12

21

If auditioning on Bass Trombone, chromatic scale can top out at F instead of Bb (omit mm.13-17)

Track 2: Etude - J. B. Arban, *Etude #26, Complete Method for Trombone and Euphonium*

1 $\text{♩}=88-96$

9

16

22

28

OMEA All-State Wind and Percussion Audition Materials
Trombone

Set B

Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 1, Mvt. I*

Cantabile ♩ = ca. 72

1 *mf*

4 *p mp mf p*

8 *mp cresc. mf mp cresc.*

12 *mf pp p mf*

If auditioning on Bass Trombone, the entire track 3 may be played down one octave.

OMEA All-State Wind and Percussion Audition Materials
Bass Trombone

Track 4: Excerpt - J. B. Arban, *Etude No. 28, Complete Method for Tuba*

Allegretto

simile



OMEA All-State Wind and Percussion Audition Materials
Baritone TC

Set B

Track 1: Chromatic Scale

$\text{♩} = 72$
[B] *legato*

12

21

Track 2: Etude - J.B. Arban, *Characteristic Study No. 1, Complete Conservatory Method*

Allegro Moderato $\text{♩} = 96$

1

mf

3

tr

mp

6

tr

8

10

OMEA All-State Wind and Percussion Audition Materials
Baritone TC

Set B

Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 1, Mvmt. I*

Cantabile ♩ = ca. 72

1

mf

4

p mp mf > p

8

mp cresc. mf mp cresc.

12

mf pp p mf

OMEA All-State Wind and Percussion Audition Materials
Euphonium

Track 1: Chromatic Scale

$\text{♩} = 72$ *legato*

11

21

Track 2: Etude - J.B. Arban, *Characteristic Study No. 1, Complete Conservatory Method*
Allegro Moderato $\text{♩} = 96$

1 *mf*

3 *mp* *tr*

6 *tr*

8

10

Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 1, Mvmt. I*
Cantabile ♩ = ca. 72

1

mf

4

p mp mf p

8

mp cresc. mf mp cresc.

12

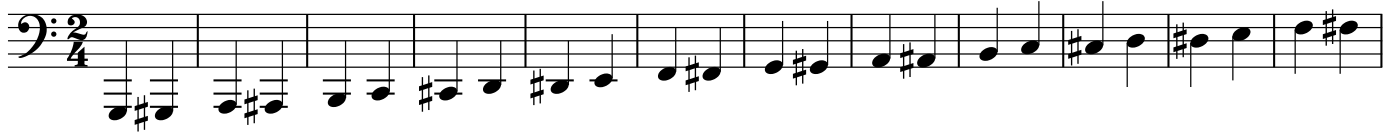
mf pp p mf

OMEA All-State Wind and Percussion Audition Materials
Tuba

Set B

Track 1: Chromatic Scale

$\text{♩}=120$ *legato*

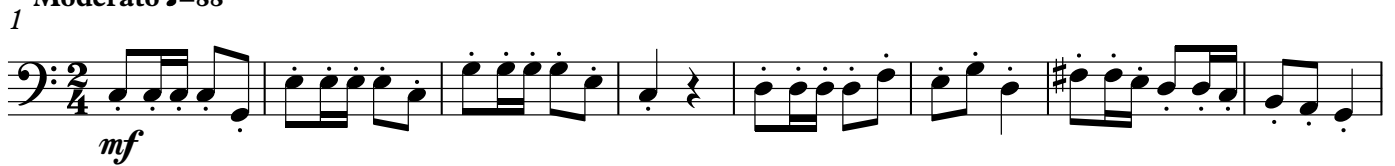


13



Track 2: Etude - J.B. Arban, *Complete Method for Tuba, Etude 19*

Moderato $\text{♩}=88$



OMEA All-State Wind and Percussion Audition Materials
Tuba

Set B

Track 3: Excerpt - Gustav Holst, *First Suite in Eb, Mvmt I. Chaconne*

1 **Allegro moderato**



Percussion

Mallet Percussion

Track 1: Excerpt - Johann Sebastian Bach, *Violin Sonata No. 1 in G minor, BWV 1001, Mvmt. 4*

Presto ♩.=68-80 *To be performed on marimba or xylophone.*

The musical score consists of five staves of music, each starting with a measure number: 1, 8, 15, 22, and 28. The music is written in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The tempo is marked 'Presto' with a quarter note equal to 68-80 beats per minute. The piece is to be performed on marimba or xylophone. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes beamed together. The piece concludes with a double bar line at the end of the fifth staff.

Percussion

Mallet Percussion

Track 2: Excerpt - Johann Sebastian Bach, *Cello Suite No. 1, Mvmt. I*

Andante *Preference is to be performed on marimba, if available.*

1

3

5

7

9

Percussion

Snare Drum

Track 3: Etude - Brian Yarkosky, *Rudimental Style Snare Drum Solo*

1 $\text{♩} = 120-136$ Perform all rolls as open double bounce rolls.

f 13 5 5 9 **sfz**

4 **p**

7 **f**

10 7 7 **f** 17 **mf** 17

14 **mp** **p** *cresc.* **f dim.**

19 **p** *cresc.* **f**

Percussion
Snare Drum

Track 4: Etude - Brian Yarkosky, *Orchestral Style Snare Drum Solo*

1 $\text{♩} = 112-120$ Perform all rolls as closed buzz rolls.

4 *p* *cresc.*

7 *f*

10 *p* *mf* *f* *f > p <*

14 *f* *p*

17 *cresc.* *f* *sfz*

Percussion

Timpani

Track 5: Etude - Don Neptun, *Timpani Etude No. 1* from *ALL HANDS Percussion Curriculum*

Moderato ♩=100 *Demonstrate proper dampening technique during rests.*
 G,C,D,E

1

6

11

16

21

Track 6: Etude - Don Neptun, *Timpani Etude No. 3* from *ALL HANDS Percussion Curriculum*

Largo ♩=65
 F#,B,C#,D

1

9

17 (bend while playing)

24