

# **KMEA All-State Wind & Percussion 2016-17 Audition Excerpts**

## **Participation Eligibility Requirements**

There are three requirements for a student to be eligible to audition for the KMEA All-State Band and Orchestra Winds/Percussion membership:

1. The student must first be a performing member of their District's 2016-17 KMEA Band, Jazz Ensemble, or Orchestra.
2. The student's director must be a member of KMEA, will register each audition online, and send the Audition Invoice with appropriate payment to the KMEA Ensembles Manager. These must be completed by the deadline established by KMEA.
3. The student must be deemed an eligible sophomore, junior, or senior in good standing in their high school.

## **Music Requirements for the Live Audition:**

1. A full range chromatic scale slurred up and tongued down. Quarter Note MM= 120. Memorization is not required.
2. One major scale, two octaves, with up to 4 sharps or 4 flats. Quarter Note MM= 120. Memorization is not required. All scales will start on the lowest possible starting note in the practical range. Each scale is non-transposed (i.e., if a trumpet player is asked to perform a C scale, they will be expected to perform a C scale on their instrument, not a C concert scale.) The major scale for each instrument will be posted by the band chairpersons on the morning of live auditions.
3. Sections of the required etudes/solos listed below.
4. Sight reading

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### **Piccolo**

*Selected Studies for Flute*, H. Voxman, Rubank/Hal Leonard (#4470700). Play page 38, Ab Major etude, first six lines plus two measures to the quarter rest, students should play measures 11 and 12 up an octave to avoid the range problem with the low Db and C; page 40, Gigue, the first five lines (no repeat).

### **Flute**

*Suite in A-Minor*, Telemann, published by International Music Co. (2260). Play No. 3 'Air a l'Italian' movement, but no da Capo. Measure 16 should use the same rhythm on count one and two as the rhythm in measure 15. The flute rhythm in the piano part is correct for measure 16.

### **Oboe**

*Concerto in C for Oboe and Orchestra*, attributed to Haydn, edited by Rothwell, published by Oxford University Press (#3642131) (#9780193851627). First movement: page 1, begin at letter D (2nd line) and end on quarter note C (end of line 6). Page 5, play all of the Cadenza. Second movement: page 6, play from the beginning to the end of the 4th line.

### **Bassoon**

*Concertpiece, Op. 35*, Gabriel Pierné, edited by Schubert-Garfield, published by International Music Co. (1617) Play from the beginning to letter C; letter F to letter H; and letter O to the end.

### **B-Flat Soprano Clarinet**

*Concerto No. 2 in E-Flat Major, Op. 74*, Carl Maria von Weber, published by Carl Fischer (CU-752). Romance movement: begin after C at Recit. with note E on fermata (Lento) prior to Maestoso and play to the end of movement. Polacca movement: play beginning to ten measures rest, and page 10 (in newer editions

page 11), begin playing six measures before M and play to the end of the piece.

**Errata:** (added Oct. 2, 2013) *Measure 24 of the Polacca mvt. should have the same rhythm as measure 9. The correct rhythm is 2-16th notes, dotted 16th & 32nd note.*

### **B-flat Bass Clarinet**

### **E-flat and B-flat Contra Bass Clarinet**

*Adagio and Allegro*, Johann Ernest Galliard, arr. by Lyle Merriman, published by Southern Music Co. (SS-686). (Hal Leonard 3774337). I: *Adagio from Sonata No. 3*, begin at A and play to the end of the movement. II: *Allegro from Sonata No. V*, play from the beginning to D.

### **Saxophones (Alto, Tenor, Baritone)**

*27 Virtuoso Studies* by Bassi, transcribed for Oboe and Sax by Gerardo Iasilli, published by Carl Fischer (O-61). #1, page 4: play 3rd line from the top to the end. #14: play first three lines.

### **B-flat Cornet and Trumpet**

*Prelude Et Ballade*, by Balay, published by Belwin Mills (BWI-69). Play from line 5, last measure (Expressi) to the end of the first page. Skip to *Allegro Moderato* section: play all of page 2 and end after the first measure on page 3 (11 measures of rest).

### **French Horn**

*Morceau De Concert*, Saint-Saëns, published by Warner Bros. (TS-0002). Play #1 to #2; play #3 to #4; (CHANGE) play from fifth measure after #11 to end (no trill on the D).

### **Trombone and Euphonium**

*Morceau Symphonique*, Alexander Guilmant, ed. Falaguerra, published by Warner Bros. (TS-0046) Play beginning to 4th measure of 3rd line. Play last three lines of page 1. (CHANGE) Play from the beginning of *Allegro Moderato* to the end, the last 40 measures of the composition.

### **Tuba**

*Air and Bourée*, by Bach, arr. by William Bell, published by Carl Fischer. (W-1647) Play all of the Air. Bourée: Play from the beginning through the half note 1 measure before #4.

**Percussionists may audition in one or more areas, but a separate form and payment must be submitted for each audition area.**

### **Mallets**

*Masterpieces for Marimba*, arr. by Thomas McMillan, Pro Art Publications (1202). Play page 6: Sonatina by Telemann.

### **Timpani**

*Solo Timpanist*, Vic Firth, published by Carl Fischer (#04402), play page 4-5, Etude #1, Entire etude. Quarter note = 116-120.

### **Snare Drum**

*Portraits in Rhythm*, Anthony J. Cirone, 50 Studies for Snare Drum, Belwin Mills, (HAB-00101): Play all of #3 (rolls are closed).