NAfME All-Northwest 2017
Wind and Percussion Audition Materials

We are pleased to introduce our new audition materials for grades 9-12. These materials must be used to be considered for the 2017 NAfME All-Northwest Band as well as the wind/percussion sections of the Orchestra.

All 2017 Wind and Percussion materials are labeled “Set B.” Audition materials for the Wind Symphony will remain the same as in the past.

You are free to print and distribute these materials---no longer needing to purchase a separate method book for each instrument.

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. Feel free to contact studentevents@wmea.org if you have questions or need clarification.

Please network with fellow teachers of grades 9-12 to help us spread the word of these new audition material requirements.

This is not the application packet. These materials are being provided now for preparation purposes. The entire application packet will be available September 1 online at www.nafmenw.org with the deadline in early October.
NAfME All-Northwest Winds and Percussion Audition Requirements

**FLUTE** – Record Tracks 1-4

**PICCOLO** – (Optional) If you have access to a quality instrument and would like also to be considered for Piccolo if needed, please record Track 5 on Piccolo in addition to tracks 1-4 on flute.

**OBOE** – Record Tracks 1-4

**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 5 on English Horn in addition to tracks 1-4 on oboe.

**BASSOON** – Record Tracks 1-4

**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 5 on Contra Bassoon in addition to tracks 1-4 on bassoon.

**CLARINET** – Record Tracks 1-4

**Eb 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 5 on Eb Soprano in addition to tracks 1-4 on clarinet.

**BASS CLARINET** – Record Tracks 1-4

**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 5 on that low instrument of choice in addition to tracks 1-4 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 1-4 can be copies of the same recording).

**ALTO & TENOR SAXOPHONE** – Record Tracks 1-4

**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 5 on Soprano Saxophone in addition to tracks 1-4 on alto/tenor saxophone.

**BARITONE SAXOPHONE** – Record Tracks 1-4

**TRUMPET** - Record Tracks 1-4

**FRENCH HORN** - Record Tracks 1-4

**TROMBONE** - Record Tracks 1-4

**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 5 on Bass Trombone in addition to tracks 1-4.

**BARITONE TC** - Record Tracks 1-4

**EUPHONIUM BC** – Record Tracks 1-4

**TUBA** - Record Tracks 1-4 (Track 3, play lower octave throughout)

**PERCUSSION** - Record **All** Tracks 1-6 (1-2 Mallets, 3-4 Snare Drum, 5-6 Timpani)
NAfME All-Northwest Wind and Percussion Audition Materials
Flute

Track 1: Chromatic Scale

\[ \text{Allegro con fuoco } \approx \text{98-138} \]


\[ \text{Allegro con fuoco } \approx \text{98-138} \]

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Johannes Brahms, *Symphony No. 4 in E minor, Op. 94, Mvmt. 4*

Track 4: Excerpt - Johann Sebastian Bach, *Flute Sonata in Eb Major, BWV 1031, Mvmt. 3*
Track 5: Excerpt - Percy Grainger, *Molly on the Shore*

**Presto** \( \frac{\text{t}=80-96}{\text{f stacc.}} \)

```
\begin{musicnotation}
\begin{music}
\setclef \clef=bass
\setstaffs 1
\time \time\frac{3}{8}
\ KeyCode Start
\end{music}
\end{musicnotation}
```
Track 1: Chromatic Scale

\[ \frac{d}{4} = 80-92 \]

\[ \begin{array}{c}
\text{Track 2: Etude - Henri Brod, Methode de Hautbois, No. 26} \\
\text{Allegro} \quad \frac{d}{4} = 104 \\
\text{Fine} \\
\text{D.C. al Fine}
\end{array} \]

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Johann Sebastian Bach, *Aria: Ich will bei meinem Jesu wachen,* from *St. Matthew Passion, BWV 244*

**Andante** \( \dot{=} 76-80 \)

```
f
```

Track 4: Excerpt - Camille Saint-Saëns, *Sonata for Oboe in D Major, Op. 166, Mvmt. II*

**Allegretto** \( \dot{=} 62-68 \)

```
p
```

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

Adagio \( \dot{\frac{3}{4}} = 120 \)

\[ p \]

\[ f \]

\[ pp \]

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Prepared by Don Neptun, www.boxfivecreations.com
Track 1: Chromatic Scale

Allegro vivace

\( \text{\textit{\textbf{Track 2: Etude - Julius Weissenborn, Bassoon Studies, Op. 8, Book II, No. 13}}} \)

\( \text{\textit{\textbf{Allegro vivace \( j=132 \)}}} \)

\( \text{\textit{\textbf{p}}} \)

\( \text{\textit{\textbf{mf}}} \)

\( \text{\textit{\textbf{rit.}}} \)
Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 3, Mvmt. I*

Largo $\frac{1}{2} = 66$

Track 4: Excerpt - Paul Dukas, *The Sorcerer's Apprentice*

a tempo $\frac{1}{2} = 104$

Track 5: Excerpt - Julius Weissenborn, *Bassoon Studies, Op. 8, Book II, No. 15*

**Andante** $\frac{1}{1} = 72$

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

Adagio ma non troppo \( \text{d}^-58-64 \)

1
dolce

7

\( \text{p} \)

\(~\)

dolce con delicatezza

12

\( \text{p} \)

\(~\)

Allegrò Animato \( \text{d}^+96-102 \)


1

legg.

6

\( \text{p} \)

\(~\)

21

legg.

26
cresc.

Track 5: Excerpt - *Molly on the Shore*, Percy Aldridge Grainger

**Presto**

```
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```
NAfME All-Northwest Wind and Percussion Audition Materials
Bass Clarinet

Track 1: Chromatic Scale

\( q = 100 \) legato

\[ \begin{align*}
\text{Track 2: Excerpt - Johann Sebastian Bach, } & \text{Cello Suite No. 1, Gigue, Mvmt VII} \\
\text{\( \frac{12}{12} \) } & \text{\( f \)} \\
\text{\( \frac{18}{18} \) } & \text{\( mf \)} \\
\text{\( \frac{23}{23} \) } & \text{\( p \)} \\
\text{\( \frac{28}{28} \) } & \text{\( p \)} \\
\text{\( \frac{31}{31} \) } & \text{\( cresc. \) } \text{\( f \)}
\end{align*} \]
Track 3: Excerpt - Johannes Brahms, *Clarinet Sonata No. 1, Op. 120, Mvmt. II*

1. **Andante un poco adagio** \( \dot{\text{j}} = 68 \)

```
\text{\( \frac{4}{4} \text{, poco} \)}\%
\text{\( \frac{4}{4} \text{, poco} \)}\%
```

Track 4: Excerpt - Wolfgang Amadeus Mozart, *Concerto in Eb for Horn, K.417, Mvmt. II*

1. **Andante** \( \dot{\text{j}} = 72-80 \)

```
\text{\( \frac{3}{4} \text{, p} \)}\%
\text{\( \frac{3}{4} \text{, f} \)}\%
```

Track 5: Excerpt - Gustav Holst, Second Suite in F, Mvmt. IV & Percy Aldridge Grainger, Molly On The Shore

Presto

Track 1: Chromatic Scale

Track 2: Etude - W. Ferling, *Famous Studies for Oboe or Saxophone, No. 14*  
*Scherzo* $\frac{\text{q}}{4}=84-104$

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Claude Debussy, *Rapsodie pour Orchestre et Saxophone*

Très modéré

Con moto \( \frac{3}{4} \) =76

accel.

a tempo accel.

Agitato poco

NAfME All-Northwest Wind and Percussion Audition Materials
Soprano Saxophone

Track 5: Excerpt - *Molly on the Shore*, Percy Aldridge Grainger

Presto

Track 1: Chromatic Scale

\[ \text{\textit{j} = 92} \]

\[ \text{\textit{f} \rightarrow \text{\textit{p}}} \]

Track 2: Excerpt - Johann Sebastian Bach, \textit{Cello Suite No. 1, Gigue}

\[ \text{\textit{j} = \text{ca. 72}} \]

\[ \text{\textit{f} \rightarrow \text{\textit{p}}} \]

\[ \text{\textit{mf} \rightarrow \text{\textit{p}}} \]


Adagio \( \frac{3}{8} \) = 56

Track 4: Excerpt - Georg Philipp Telemann, *Bassoon Sonata in F minor, TWV 41:f1, Mvmt. II*

Spiritoso e staccato, a tempo moderato \( \frac{3}{8} \) = 120-132
Track 1: Chromatic Scale

\( \text{Tempo} = 120 \)

\[
\begin{align*}
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=120 \)} & \\
\text{\( mf \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=96 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=64 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=48 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=32 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=16 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=8 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=4 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=2 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=1 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=0.5 \)} & \\
\text{\( \text{mp} \)} & \\
\text{\( \text{Track 1: Chromatic Scale} \)} & \\
\text{\( J=0 \)} & \\
\text{\( \text{mp} \)} & \\
\end{align*}
\]
Track 3: Excerpt - J.B. Arban, *Blue Bells of Scotland*

1. **Moderato** \( q = 96 \)

2. **f**

3. **cresc.**

4. **Allegro** \( q = 120 \)

5. **f**

6. **cresc.**

Track 4: Excerpt - Franz Joseph Haydn, *Trumpet Concerto in Eb Major, Mvmt. III*

1. **Allegro** \( q = 120 \)

2. **f**

3. **cresc.**


**Andantino** $q = 60-63$

1

2

5

10

Track 4: Excerpt - Luigi Cherubini, *Sonata No. 2, mm. 79-97*

1 $q = 96-104$

5

8

12

16

18

Track 1: Chromatic Scale

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

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

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 1, Mvmt. I*

Cantabile $\lambda = \text{ca. 72}$

If auditioning on Bass Trombone, the entire track 3 may be played down one octave.
Spiritoso e staccato, a tempo moderato $\frac{1}{4} = 120-132$

Track 4: Excerpt - Georg Philipp Telemann, *Bassoon Sonata in F minor, TWV 41:f1, Mvmt. II*

Track 5: Excerpt - J. B. Arban, *Etude No. 28, Complete Method for Tuba*

Allegretto

NAfME All-Northwest Wind and Percussion Audition Materials
Baritone TC

Track 1: Chromatic Scale

\( \text{Allegro Moderato } q=96 \)

\( \text{Track 2: Etude - J.B. Arban, Characteristic Study No. 1, Complete Conservatory Method} \)

\( \text{Allegro Moderato } q=96 \)

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 1, Mvmt. I*

*Cantabile $\hat{\text{J}}$ = ca. 72*

1

\[\text{mf}\]

4

\[\text{p} \quad \text{mp} \quad \text{mf} \]

8

\[\text{mp cresc.} \quad \text{mf} \quad \text{mp cresc.} \]

12

\[\text{mf pp p mf}\]
Track 4: Excerpt - Georg Philipp Telemann, *Sonata in F minor, TWV 41:f1, Mvmt. II*

**Spiritoso e staccato, a tempo moderato** \( \dot{=}120-132 \)

Euphonium

Track 1: Chromatic Scale

\( \text{Allegro Moderato } q = 96 \)

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

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Johann Ernst Galliard, *Six Sonatas for Bassoon, Sonata No. 1, Mvmt. I*

Cantabile △ = ca. 72

1

```
\textbf{mf}
```

4

```
\textbf{p}\hspace{1cm}\textbf{mp}\hspace{1cm}\textbf{mf}
```

```
\Rightarrow\hspace{1cm}\textbf{p}
```

8

```
\textbf{mp}\hspace{1cm}\textbf{cresc.}\hspace{1cm}\textbf{mf}\hspace{1cm}\Rightarrow\hspace{1cm}\textbf{mp}\hspace{1cm}\textbf{cresc.}
```

12

```
\textbf{mf}\hspace{0.5cm}\textbf{pp}\hspace{0.5cm}\textbf{p}\hspace{0.5cm}\textbf{mf}
```

Track 4: Excerpt - Georg Philipp Telemann, Sonata in F minor, TWV 41:f1, Mvmt. II

Spiritoso e staccato, a tempo moderato $\mathbb{Q}=120-132$

Track 1: Chromatic Scale

\( \text{\textit{Legato}} \)

\[ \text{\textit{Modesto}} \]

\( q=120 \)

\[ \text{\textit{Etude - J.B. Arban, Complete Method for Tuba, Etude 19 \textit{Moderato \( q=88 \)}}} \]

Track 2: Etude - J.B. Arban, \textit{Complete Method for Tuba, Etude 19 \textit{Moderato} \( q=88 \)}

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Gustav Holst, *First Suite in Eb, Mvmt I. Chaconne*

1. Allegro moderato

Track 4: Excerpt - Richard Wagner, *Vorspiel, Die Meistersinger*

1. Sehr mässig bewegt \( \neq 92-112 \)

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

**Presto** $\mathcal{L}=68-80$  *To be performed on marimba or xylophone.*

\[\text{\includegraphics{sheet_music.png}}\]
Track 2: Excerpt - Johann Sebastian Bach, Cello Suite No. 1, Mvmt. I

Andante  Preference is to be performed on marimba, if available.
Track 3: Etude - Brian Yarkosky, *Rudimental Style Snare Drum Solo*

Tempo: $=120-136$

Perform all rolls as open double bounce rolls.

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

1. \( \text{cresc.} \quad \text{sfz} \rightarrow \text{p} \)
2. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
3. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
4. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
5. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
6. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
7. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
8. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
9. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
10. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
11. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
12. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
13. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
14. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
15. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
16. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
17. \( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{p} \quad \text{mf} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)

\( \text{f} \quad \text{sfz} \rightarrow \text{p} \)
Track 5: Etude - Don Neptun, *Timpani Etude No. 1* from *ALL HANDS Percussion Curriculum*

Moderato \( \text{=} 100 \)

Demonstrate proper dampening technique during rests.

\[ \text{G,C,D,E} \]

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

Largo \( \text{=} 65 \)

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Prepared by Don Neptun, www.boxfivecreations.com