NAfME All-Northwest 2021
Wind and Percussion Audition Materials

We are pleased to introduce our “Set C” audition materials for grades 9-12. These materials must be used to be considered for the 2021 NAfME All-Northwest Band as well as the wind/percussion sections of the Orchestra.

Audition materials for the Wind Symphony are a separate packet and remain the same as in prior years. The Wind Symphony requires a separate audition and is limited to eligible schools as defined by each state. Consult the Wind Symphony Eligible Schools list for your state if interested in that group. If a student from an eligible school wishes to be considered for all the large group bands and orchestras, they need to submit both audition types.

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.

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.nafmenew.org. The application and online audition window opens September 1st and will close October 6th.
**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**

**PERCUSSION - Record All Tracks 1-6** (1-2 Mallets, 3-4 Snare Drum, 5-6 Timpani)
Track 1: Chromatic Scale

\[ \text{Set C} \]

\[ \text{Track 2: Etude - Joachim Andersen, 24 Etudes for Flute, Op. 15, No. 24} \]

\[ \text{Allegro con fuoco} \]
Track 3: Excerpt - Christoph Willibald Gluck, *Dance of the Blessed Spirits* from *Orfeo ed Euridice* (Act III)
Slowly $\frac{\text{d}}{} = 58-68$

Track 4: Excerpt - Ludwig van Beethoven, *Leonore Overture No. 3, Op. 72b*
Quickly $\frac{\text{d}}{} = 120-128$
Track 5: Excerpt - Percy Grainger, *Molly on the Shore*

**Presto** $\approx 80-96$

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

\( \text{Oboe} \)

\( \text{ Allegro } q=104 \)

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

1. \( \text{Allegro } q=104 \)

6. \( \text{Fine} \)

12. \( \text{D.C. al Fine} \)

\[ \text{cresc.} \]


Andante \( \tilde{\text{j}} = 76-80 \)

Track 4: Excerpt - Wolfgang Amadeus Mozart, Konzert C-Dur für Oboe und Orchester, KV 314, Mvmt. I

Allegro aperto \( \tilde{\text{j}} = 108-128 \)

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Prepared by Don Neptun, www.boxfivecreations.com
Track 5: Excerpt - *Trio for Two Oboes & English Horn: Variations on LaCi Daremm la Mano Theme*,
Ludwig van Beethoven

**Andante**

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

\( \text{ allegro vivace } q = 132 \)


\( \text{ allegro vivace } q = 132 \)

Track 3: Excerpt - Gaetano Donizetti, L'elisir d'amore, Una furtiva lagrima, Romanza de Nemorino

Larghetto \( \frac{j}{q} = 96 \)

Track 4: Excerpt - Johann Ernst Galliard, Six Sonatas for Bassoon, Sonata No. 3, Mvmt. II

Allegro \( \frac{j}{q} = 92-100 \)

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

Andante $\frac{3}{8}$=72

Track 1: Chromatic Scale

\[ \text{Allegro vivace } \quad \text{q.}=88 \]

\[
\begin{array}{c}
\text{Track 2: Etude - Cyrille Rose, 40 Studies for Clarinet, No. 23} \\
\text{Allegro vivace } \quad \text{q.}=88
\end{array}
\]
Track 4: Excerpt - Johannes Brahms, *Clarinet Sonata No. 1, Op. 120, Mvmt. IV*

Vivace $= 112$

leggiero

p

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

Presto

Track 1: Chromatic Scale

\[ \text{\texttt{\textbackslash d} = 100} \]

\textit{legato}

\[ \text{} \]

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

\[ \text{\texttt{\textbackslash d} = \text{ca. 72}} \]

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

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

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

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

\[ \text{\textit{cresc.}} \]

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

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Carl Maria von Weber, *Clarinet Concerto No. 1, Op. 73, Mvmt. II*

**Andante** \( \frac{1}{4} \)=58-64

1. \[ \text{\( \frac{1}{4} \)} \]

7. \[ \text{\( \frac{3}{4} \)} \]

12. \[ \text{\( \frac{1}{4} \)} \]

15. \[ \text{\( \frac{1}{4} \)} \]

\( \text{dolce} \)

\( \text{dolce con delicatezza} \)

Track 4: Excerpt - Wolfgang Amadeus Mozart, *Eine Kleine Nachtmusik, Mvmt. I*

**Allegro** \( \frac{1}{4} \)=120

1. \[ \text{\( \frac{1}{4} \)} \]

6. \[ \text{\( \frac{1}{4} \)} \]

10. \[ \text{\( \frac{1}{4} \)} \]

15. \[ \text{\( \frac{1}{4} \)} \]

NAfME All-Northwest Wind and Percussion Audition Materials
Alto, Contra-bass, & Contra-alto Clarinet

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

Presto
Track 1: Chromatic Scale

\[ q = 92 \]

\[ \text{Scherzo} \quad \frac{1}{4} = 84-104 \]

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

\[ \text{Scherzo} \quad \frac{1}{4} = 84-104 \]


**Andante \( \text{\textit{f}} \)\textit{=}52**

1

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

8

12

16

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

\[\text{\textit{dim.}}\]

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

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

NAfME All-Northwest Wind and Percussion Audition Materials

Alto & Tenor Saxophone

Track 4: Excerpt - Percy Aldridge Grainger, "Shepherd's Hey" English Morris Dance

1. Presto

\[ \text{mp stacc.} \]

5. p

\[ \text{accel poco a poco} \]

9. ff

14

19

24. Prestissimo

28

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

**Presto**

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Track 1: Chromatic Scale

\[ \text{\textfrac{3}{4}} \]

\[ \begin{array}{c}
\text{\textit{p}} \\
\text{\textit{f}} \\
\text{\textit{q}}
\end{array} \]

\( \textit{q} = 92 \)

5

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

\[ \text{\textfrac{4}{4}} \]

\[ \begin{array}{c}
\text{\textit{f}} \\
\text{\textit{p}} \\
\text{\textit{mf}} \\
\text{\textit{p}}
\end{array} \]

1

7

12

17

20

Track 3: Excerpt - Benedetto Marcello, *Cello Sonata No. 1 in F Major, Mvmt. I*

1. **Largo con espressione** \( \frac{9}{8} \) \( \sim 66 \)

4.

Track 4: Excerpt - Wolfgang Amadeus Mozart, *Concerto in Eb for Horn, K.447, Mvmt. III*

1. **Allegro** \( \frac{9}{8} \) \( \sim 104-112 \)

7.

14.

19.

Track 1: Chromatic Scale

\( q = 120 \)

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

\( j = 96 \)
Track 3: Excerpt - Franz Joseph Haydn, *Trumpet Concerto in Eb Major, Mvmt. II*

**Andante Cantabile**

\[ \text{\textit{p mp}} \]

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

Track 4: Excerpt - J. Guy Ropartz, *Andante et Allegro*

**Allegro**

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

Track 1: Chromatic Scale

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

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Wolfgang Amadeus Mozart, *Horn Concerto No. 3, K.447, Mvmt. II* (revised for audition)

1. Larghetto \( \frac{7}{8} = 72-76 \)

6

11

14

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Prepared by Don Neptun, www.boxfivecreations.com
Track 4: Excerpt - Franz Strauss, *Horn Concerto, Op. 8, Mvmt. III, mm. 100-end*

100 Animato \( \frac{4}{4} \) =100-120

103

106

110

114

117

Track 1: Chromatic Scale

\( \text{\( \ffrak{a}=72 \)} \quad \text{legato} \)

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

\( \text{\( \ffrak{a}=88-96 \)} \)

Track 3: Excerpt - Georg Philipp Telemann, *Bassoon Sonata in F minor, TWV 41:f1, Mvmt. I*

1

Andante cantabile

Track 4: Excerpt - Johann Sebastian Bach, *Cello Suite No. 1, Gigue, Mvmt. VII*

12

f

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Prepared by Don Neptun, www.boxfivecreations.com
Track 5: Excerpt - J. B. Arban, *Etude No. 28, Complete Method for Tuba*

**Allegretto**

Track 1: Chromatic Scale

\[ \text{ allegato } \]

\[ \text{ mf } \]

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

\[ \text{ Allegro Moderato } \]

\[ \text{ mp } \]

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Prepared by Don Neptun, www.boxfivecreations.com
Track 3: Excerpt - Georg Philipp Telemann, Bassoon Sonata in F minor, TWV 41:f1, Mvmt. I

Andante cantabile

Track 4: Excerpt - Johann Sebastian Bach, Cello Suite No. 1, Gigue, Mvmt. VII

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

\( \text{legato} \)

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

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

Track 3: Excerpt - Georg Philipp Telemann, *Bassoon Sonata in F minor, TWV 41:f1, Mvmt. I*

Andante cantabile

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Track 4: Excerpt - Johann Sebastian Bach, *Cello Suite No. 1, Gigue, Mvmt. VII*

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Track 1: Chromatic Scale

\( \text{\textit{legato}} \)

\( \text{\textit{Moderato}} \)

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

Track 2: Etude - J.B. Arban, \textit{Complete Method for Tuba, Etude 19}

\( \text{\textit{Moderato}} \)

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

Track 3: Excerpt - Benedetto Marcello, *Cello Sonata No. 1 in F Major*, Mvmt. I

1 Largo con espressione \( \dot{q} = 66 \)

\[ \text{music notation} \]

Track 4: Excerpt - Wolfgang Amadeus Mozart, *Concerto in Eb for Horn*, K.447, Mvmt. III

1 Allegro \( \dot{q} = 104-112 \)

\[ \text{music notation} \]

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Prepared by Don Neptun, www.boxfivecreations.com
Track 1: Excerpt - Johann Sebastian Bach, Violin Sonata No. 1 in G minor, BMV 1001, Mvmt. 4

Presto \( \frac{\text{ allegro }}{=68-80} \) To be performed on marimba or xylophone.
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*

Perform all rolls as open double bounce rolls.

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Prepared by Don Neptun, www.boxfivecreations.com
Track 4: Etude - Brian Yarkosky, Orchestral Style Snare Drum Solo

Perform all rolls as closed buzz rolls.

1. -112-120

4. cresc.

7. f sfz \(\rightarrow\) p

10. p mf f f > p <

14. f

17. cresc.

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

Moderato \( \dot{=} \) 100

Demonstrate proper dampening technique during rests.

\[
\begin{align*}
1 & \quad G, C, D, E \\
6 & \quad p \quad f \\
11 & \quad p \quad f \\
16 & \quad p \quad f \\
21 & \quad p \quad f
\end{align*}
\]

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

Largo \( \dot{=} \) 65

\[
\begin{align*}
1 & \quad F\# , B, C\# , D \\
10 & \quad p \quad < \quad G \\
17 & \quad (\text{bend while playing}) \quad B \\
24 & \quad \text{pp} \quad \text{ppp}
\end{align*}
\]