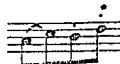





NTHS Symphonic Band Audition Material (Woodwinds)
for new/prospective symphonic band members

- Flute
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale C4-G6 ascending and descending, memorized
“Rubank Advanced Method for Flute” Vol. 1
 3. pg. 14 #46
 4. pg. 52 #19
- Oboe
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale C4-C6 ascending and descending, memorized
“Rubank Advanced Method for Oboe” Vol. 1
 3. pg. 6 #4
 4. pg. 48 #14
- Bassoon
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale Bb2-F4 ascending and descending, memorized
“Rubank Advanced Method for Bassoon” Vol. 1
 3. pg. 41 #1
 4. pg. 9 #20
- Bb Clarinet
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale E3-F6 ascending and descending, memorized
“Rubank Advanced Method for Clarinet” Vol. 1
 3. pg. 49 #1 (first four lines only)
 4. pg. 14 #54 (2 pages)
- Bass Clarinet
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale E3-Bb6 ascending and descending, memorized
“Rubank Advanced Method for Clarinet” Vol. 1
 3. pg. 57 #27
 4. pg. 16 #62 (first ten measures only)
- Saxophone
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale Bb3-F6 ascending and descending, memorized
“Rubank Advanced Method for Saxophone” Vol. 1
 3. pg. 12 #41
 4. pg. 45 #4

Studies in Articulation

In all exercises where no tempo is indicated, the student should play the study as rapidly as is consistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi figures similar to  should be performed , etc. The figure  should be performed , etc.

The material for this section is taken from the works of Weissenborn, Jancourt, Ozi, etc.

BASSOON
Moderato



Moderato



BASSOON

* 20

simile

This exercise consists of four staves of music in bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The notation includes eighth and sixteenth notes, often beamed together, with various slurs and accents. The word "simile" is written below the first staff.

21

This exercise consists of two staves of music in bass clef with a 6/8 time signature. The key signature has one flat. The notation is dominated by triplet patterns, indicated by a '3' over groups of three notes.

Exercise in Thirds

22

This exercise consists of two staves of music in bass clef with a 6/8 time signature. The key signature has one flat. The notation focuses on playing intervals of thirds, with notes beamed together to show the interval.

Common Chord

23

This exercise consists of one staff of music in bass clef with a 6/8 time signature. The key signature has one flat. The notation features common chords, with notes grouped together to represent the chord structure.

Dominant 7th Chord

24

This exercise consists of one staff of music in bass clef with a 6/8 time signature. The key signature has one flat. The notation features dominant 7th chords, with notes grouped together to represent the chord structure.