





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 played 

The material for these exercises has been taken from the methods of Baermann, Klosé, Bender, Hohmann, Ries, etc.

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Exercise in Thirds

49



Common Chord

50



Dominant 7th Chord

51



G Minor

Natural

Harmonic


52



Melodic



53



54



Two staves of musical notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, many of which are beamed in pairs to represent thirds. The second staff continues this sequence, ending with a double bar line.

Exercise in Thirds

55

Musical notation for exercise 55, consisting of two staves. The first staff starts with a circled number '55', a treble clef, a key signature of two flats, and a common time signature. It features a sequence of eighth notes, some beamed in pairs. The second staff continues the sequence and ends with a double bar line.

Common Chord

56

Musical notation for exercise 56, consisting of one staff. It begins with a treble clef, a key signature of two flats, and a common time signature. The notation shows a sequence of eighth notes, with some beamed in pairs, representing a common chord exercise.

Diminished 7th Chord

57

Musical notation for exercise 57, consisting of one staff. It starts with a treble clef, a key signature of two flats, and a common time signature. The notation shows a sequence of eighth notes, some beamed in pairs, representing a diminished 7th chord exercise.

D Major

58

Musical notation for exercise 58, consisting of one staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation shows a sequence of eighth notes, some beamed in pairs, with a *simile* marking below.

Continuation of exercise 58, consisting of one staff. It maintains the same key signature and time signature as the previous staff, showing a sequence of eighth notes, some beamed in pairs.

59

Musical notation for exercise 59, consisting of one staff. It starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation shows a sequence of eighth notes, some beamed in pairs, with a *simile* marking below.

Continuation of exercise 59, consisting of one staff. It maintains the same key signature and time signature as the previous staff, showing a sequence of eighth notes, some beamed in pairs.