





NTHS Symphonic Band Audition Material (Woodwinds)
For veteran symphonic band members

- Flute
1. 12 major scales - 2 octave ascending and descending, memorized
 2. Chromatic Scale C4-G6 slurred sixteenth notes, ascending and descending, quarter = 66
“Selected Studies for Flute”
 3. pg. 5 beginning to first ending quarter note = 100
 4. pg. 4 first four lines, no repeat quarter note = 56
 5. pg. 50 first six lines plus one measure, dotted quarter = 76
- Oboe
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale C4-C6 slurred sixteenth notes, ascending and descending, quarter = 66
“Rubank Advanced Method for Oboe” Vol. 1
 3. pg. 47 #10 quarter note = 76
 4. pg. 66, #2, take repeat, no ornamentation quarter note = 72
 5. pg. 49 #16 no repeat, take D.C. eighth note = 160
- Bassoon
1. 12 major scales - 1 octave ascending and descending, memorized
“Rubank Advanced Method for Bassoon” Vol. 1
 2. pg. 15 #50 quarter note = 112
 3. pg. 44 #10 no repeats, take each D.C., eighth note = 112
 4. pg. 38 #25 first three lines quarter note = 100
 5. pg. 45 #12 last four lines quarter note = 92
 6. pg. 488 #19 no repeats quarter note = 92
- Bb Clarinet
1. 12 major scales - 2 octave ascending and descending, memorized
 2. Chromatic Scale E3-G6 eighth notes, legato tongued, ascending and descending, quarter note = 120
“Rubank Advanced Method for Clarinet” Vol. 1
 3. pg. 49 last 21 measures cut time half note = 88
 4. pg. 53 #15 dotted quarter note = 72
 5. pg. 31 lines 3-6 top part, no repeats quarter note = 104
- Bass Clarinet
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale E3-C6 eighth notes, legato tongued, ascending and Descending, quarter note = 100
“Rubank Advanced Method for Clarinet” Vol. 1
 3. pg. 12 #40 quarter note = 100
 4. pg. 13 #47 quarter note = 100
 5. pg. 25 #7 bottom part, no repeats, quarter note = 108
 6. pg. 42 #19, top part quarter note = 60
- Saxophone
1. 12 major scales - 1 octave ascending and descending, memorized
 2. Chromatic Scale Bb3-F6 slurred sixteenth notes, ascending and descending, quarter = 72
“Selected Studies for Saxophone”
 3. pg. 40 begin at the third measure of the fourth line quarter note = 96
(Please correct the misprint on line 9, measure 2, the “and” of three should be F#)
 4. pg. 41 beginning to third measure of fifth line eighth note = 80
 5. pg. 34 beginning to first note of line six quarter note = 112

Clarinet Veteran

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.

OK



1

M. Hebe 02



13

Musical notation for system 13, measures 1-2. Treble clef, key signature of one sharp (F#), common time signature (C). The first measure contains a whole note chord. The second measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

14

Musical notation for system 14, measures 1-2. Treble clef, key signature of one sharp (F#), common time signature (C). The first measure contains a complex rhythmic pattern of eighth and sixteenth notes. The second measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

15

Musical notation for system 15, measures 1-10. Treble clef, key signature of one sharp (F#), 6/8 time signature. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes. The second measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The third measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The fourth measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The fifth measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The sixth measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The seventh measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The eighth measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The ninth measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The tenth measure contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

ff

dim.

Maggiore

p

mf

f

p

mf

f

tr

D.C. al Fine