



WIND BANDS ASSOCIATION  
OF SINGAPORE

## **WBAS YOUTH BAND FESTIVAL 2019 AUDITION REQUIREMENTS**

For the audition, all candidates will be required to play the following in person on 24 or 31 August 2019

### **All Primary School Students (Junior Band)**

- 1) All Scales in **concert** key as follow (not necessary to be memorised):
  - B<sup>b</sup>, E<sup>b</sup>, F, A<sup>b</sup> C (one octave)
  - Chromatic Scale starting on C (one octave)
- 2) 1 piece of music of their choice (1-2 mins) that **exhibit the full range and extent of their performance ability**. Excerpt from band music, classical works, studies, etudes will be accepted.  
Percussion musicians must perform on **drums and mallets instruments** and may be tested on various percussion instruments for sight-reading.  
For more information, please refer to "Choosing a piece" under "Audition Tips".
- 3) Sight-reading

### **Age 12- 17 (Symphonic Band)**

- 1) Scales are to be played slurred or tongued in the keys stated below (minor in melodic/natural/harmonic upon candidate's choice). Not necessary to be memorised.
- 2) 1 piece of music of their choice (2-3 mins) that **exhibit the full range and extent of their performance ability**. Excerpt from band music, classical works, studies, etudes will be accepted. Auxiliary instruments like Piccolo, Eb Clarinet and English Horn should present a short excerpt on their auxiliary instrument as well. (For more information, please refer to "Choosing a piece" under "Audition Tips" on our website). Percussion musicians must perform on **drums and mallets instruments** and may be tested on various percussion instruments for sight-reading.
- 3) Sight- reading

### **Age 16- 24 (Wind Orchestra)**

- 1) Scales are to be played slurred or tongued (minor in melodic/natural/harmonic upon candidate's choice). Scales need not to be played from memory.
- 2) 1 short etude (or part of it) of their choice that is equivalent to ABRSM Grade 6- 8 (1-2 mins, see example below)
- 3) Piece/Excerpts: a piece of music contrasting to the etude (about 2-3 mins). The piece can be an original composition OR one consisting of excerpts from a well-known work. Auxiliary instruments like Piccolo, Eb Clarinet and English Horn should present a short excerpt on their auxiliary instrument as well. (For more information, please refer to "Choosing a piece" under "Audition Tips" on our website). Percussion musicians must perform on **drums and mallets instruments** and may be tested on various percussion instruments for sight-reading.
- 4) Sight- reading

**Wind Orchestra Audition Etudes Examples:**

Below are examples for each instrument, that the scores are available on IMSLP/net:

- a. Flute: Telemann, 12 Fantasies for flute
- b. Oboe: Ferling, 48 studies for Oboe
- c. Clarinet: C.Rose, 32 Etudes for Clarinet
- d. Bassoon: Weissenborn, Bassoon studies vol 8, no. 2
- e. Saxophone: Lamotte, 18 Etudes for Saxophones
- f. Horn: Maxime-Alphonse, 200 Etudes, book 3
- g. Trumpet: Arban, "Method for the cornet", pg 240
- h. Trombone/Eupho: Bordogni, arr. Rochut: 120 melodious Etudes
- i. Tuba: Blazhevich, 70 studies for Bb Tuba
- j. Mallet Percussion: Allegro from Vivaldi's Concerto in A minor, Op. 3
- k. Drums: Sicilienne (Graded Music for Snare Drum, Book 4 -ABRSM)



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Live Audition Scales Requirements for Symphonic Band/Wind Orchestra in instrument key	
<b>Flutes</b> B <sup>b</sup> major; B minor (a twelfth) C, E <sup>b</sup> , E, G, A <sup>b</sup> , A majors; C, C <sup>#</sup> , F, F sharp, A minors (two octaves) Chromatic Scale: starting on E flat and E (two octaves)	<b>Trumpet</b> B <sup>b</sup> , D <sup>b</sup> majors; B flat, C <sup>#</sup> minors (a twelfth) G, A <sup>b</sup> majors; G minor (two octaves) Chromatic Scale: starting on C (a twelfth)
<b>Oboe</b> G, A <sup>b</sup> , A majors; F, F <sup>#</sup> , A minors (a twelfth) B <sup>b</sup> , D, E <sup>b</sup> , E majors; B, C <sup>#</sup> , E minors (two octaves) Chromatic Scales: starting on D and E <sup>b</sup> (two octaves)	<b>French Horn</b> B <sup>b</sup> major (a twelfth) D, E <sup>b</sup> , G majors; D, E, F <sup>#</sup> minors (two octaves) Chromatic Scale: starting on F (two octaves)
<b>Clarinet</b> E, G, A <sup>b</sup> , B <sup>b</sup> , C, D, E <sup>b</sup> majors; F, F <sup>#</sup> , B, C, C <sup>#</sup> , D minors (two octaves) Chromatic Scales: starting on F and C (two octaves)	<b>Euphonium</b> <b>Bass clef:</b> A <sup>b</sup> , B majors; G <sup>#</sup> , B minors (a twelfth) F, F <sup>#</sup> majors; F minor (two octaves) Chromatic Scale: Bass clef: starting on B <sup>b</sup> (a twelfth)
<b>Bassoon</b> B <sup>b</sup> , E <sup>b</sup> , E, F, G, A <sup>b</sup> , A majors; B <sup>b</sup> , B, C <sup>#</sup> , F, F <sup>#</sup> , A minors (two octaves) Chromatic Scales: starting on C and A (two octaves)	<b>Trombone</b> <b>Bass clef:</b> A major; C minor (a twelfth) F, F <sup>#</sup> , G majors; F, G minors Chromatic Scale: Bass clef: starting on F
<b>Saxophone</b> G, A <sup>b</sup> , A majors; F, F <sup>#</sup> , A minors (a twelfth) B <sup>b</sup> , D, E <sup>b</sup> , E majors; B, C <sup>#</sup> , E minors (two octaves) Chromatic Scale: starting on D and E <sup>b</sup> (two octaves)	<b>Tuba</b> Bass clef B <sup>b</sup> Tuba: A <sup>b</sup> , B majors; G <sup>#</sup> , B minors (a twelfth) F, F <sup>#</sup> majors; F minor (two octaves) Chromatic Scale: Bass clef B <sup>b</sup> Tuba: starting on B <sup>b</sup> (a twelfth)
<b>Percussion</b> Candidates are required to play on one mallet percussion instrument (xylophone, marimba, vibraphone) and one drum, (Timpani or Snare Drum). Candidates may be tested on various percussion instruments for sight-reading	
B, D <sup>b</sup> majors; G sharp, B <sup>b</sup> minors (one octave) G, F major scales only (two octaves) Chromatic Scale: starting on C (one octave)	

## TIPS FOR ATTENDING LIVE AUDITION

All candidates are required to attend audition in person.

### 1) The Audition

A simple audition lasting about 10 minutes long will be carried out on 24 and 31 August 2019. The candidate will be required to perform a piece or pieces of his/her own choice, relevant scales and sight-reading tests. Then he/she will be assigned to different bands suited to their age and abilities.

### 2) Choosing a piece for audition

The largest weightage of the audition is on the choice piece. Participants are free to choose a short piece, a movement of a concerto, an etude or an excerpt of a band/orchestral part written for their instrument. Ideally, a well-suited choice piece should showcase the participant's instrumental *technical* and *musical* strengths. Some questions below could help you assess the suitability of the choice piece:

- Does it have a range of dynamics (e.g. *p*, *mf*) and articulations (e.g. slurs, staccato, *tenuto*) in it?
- Is it instrumentally idiomatic? (e.g. does the flute piece resembles a flute piece or more like a tuba piece?)
- Does it require some musicality from the player? (e.g. does it have some melody or only repeated notes?)

**Participant should photocopy an extra piece of music for the jury.** He/she can choose to perform by memory or looking at the score.

*Remember: An overly simple piece that demonstrates little proficiency or an overly difficult piece that is far beyond reach penalizes the participants. An apt choice of piece is half the battle won.*

For reference, ABRSM has a list of suitable repertoire for different instruments.

<https://us.abrsm.org/en/our-exams/>

### 3) Scales: Major, Minor, Chromatic

Participants are required to play 3 relevant scales (slurred and/or tongued) and a Chromatic scale (slurred/tongued). It is not necessary to play from memory. When playing scales, the *fluency* of the scales and the *consistency* in tempo is far more important than playing fast. Candidates should consider carefully if he is (i) tonguing/slurring, (ii) the tempo choice (iii) the highest note he/she will attempt and (iv) key signature of the scale before playing the first note. After all, there is no additional bonus for playing the scale immediately without thinking.

### 4) Sight-Reading

Sight reading is an important test for such a festival as it tests on the candidates' abilities to learn and adapt fast. Participants will be given a short excerpt for one minute to sight read. After a minute, he/she will perform once through from the beginning to the end to the best of his/her ability.

**How to practice:** The best way to practice sight reading, is to sight read often! During the practice, the candidate should not try to get every single detail right, but rather aim to get a good overall picture. Do not stay stuck in the first few bars of sight-reading and give up without playing to the end. In addition, candidates should practice the sight-reading materials always in (i) a fixed tempo and (ii) the right key signature. With these two elements, the overall musical picture should be clear.

For further enquires, please contact [seow.yibin@wbas.org.sg](mailto:seow.yibin@wbas.org.sg).  
Wishing you the very best for your audition!