

Florida Bandmasters Association

2015 ALL-STATE SYMPHONIC BAND AUDITION REQUIREMENTS

(For the 11th and 12th grade All-State Band – auditioning in September of 2014 for the January 2015 FMEA Conference)

WOODWINDS

1. All-State Symphonic Band membership rules and regulations:

- The student must be in the eleventh or twelfth grade.
- The decision of the selection committee is final.
- Only instruments listed on the All-State Application or in the 2015 All-State Symphonic Band Requirements printed in the handbook may audition.
- String Bass students audition for the Florida Orchestra Association.
- The student must be a member of the band program at their school and have their name submitted on the proper All-State Application form. The Application form must be typed and signed by the band director and principal. The Application form must be submitted by the proper deadline date as set by the District.
- The band director must be a member of FBA/FMEA by September 1, 2014.
- Students selected for any of the All-State groups must bring their own music stand, instrument, band uniform, etc.

2. All-State Symphonic Band Audition Requirements for Woodwinds:

When the student enters the room, he/she will be asked to perform:

- The specific prepared exercises** for their instrument(s) as listed in the All-State Symphonic Band Audition Requirements. **Student will determine tempi.**
- A **chromatic scale** covering the range for their instrument (as given in the All-State Symphonic Band Audition Requirements.) The scale will be performed in even sixteenth notes at a minimum tempo of MM *quarter note* = 120. The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- Twelve major scales**, (in 2 minutes or less) from memory, complete with arpeggios, at a minimum tempo of MM *quarter note* = 120. Scales are to be performed a minimum of 2 octaves where possible. Students who wish to play a 3rd octave may do so. All scales must be performed within the allotted time frame. Scales must be performed in complete octaves. The scale pattern is $\downarrow \uparrow \uparrow \uparrow \uparrow \downarrow$. The arpeggio pattern is $\downarrow \uparrow \uparrow \downarrow$. The scales will be tongued ascending and slurred descending where applicable. Scales will be performed chromatically, starting with the concert key of: G, Ab, A, Bb, B, C, Db, D, Eb, E, F, Gb.
- A **short sight-reading exercise(s)** to demonstrate the student's reading ability. The student will have thirty seconds to study the piece before playing it.

2015 All-State Symphonic Band Prepared Exercises (11th and 12th grade)

Please note that in some cases, the books being used this year are DIFFERENT than in past years.

Piccolo; Chromatic: 2½ octaves from Eb to Bb Exercise: pg. 39, #7; m. 9-20 <i>Melodious & Progressive Studies for Flute, Book 1</i> <i>Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</i> All Piccolo students MUST also audition on Flute. Their Flute audition will determine membership in the band and the Piccolo double will be determined by the Piccolo audition. The Piccolo audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.	Bb Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 14, #13; m. 1-31 plus 1 note Technical Exercise: pg. 5, #4; m. 1-23 <i>32 Etudes for Clarinet, C. Rose, Pub: Carl Fischer Inc.</i>
Flute; Chromatic: 3 octaves from C Lyrical Exercise: pg. 12, Lento - melody by Massenet; all Technical Exercise: pg. 9, #9; m. 40-end <i>Melodious & Progressive Studies for Flute, Book 1</i> <i>Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</i>	Bass Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 7, #11; beginning - m. 22 (fine) Technical Exercise: pg. 5, #7; m. 1-32, no repeats <i>Advanced Studies, William Rhoads, Pub: Southern Music</i>
Oboe; Chromatic: 2 octaves from D Lyrical Exercise: pg. 6, #11; m. 1-15 plus 4 notes Technical Exercise: pg. 7, #14; all <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> <i>revised by Albert Andraud, Pub: Southern Music Co.</i>	Eb Contra Alto, Bb Contra Bass Clarinet; Lyrical Exercise: pg. 25, #32; m. 30-end Technical Exercise: pg. 15, #19; m. 1-28 plus 1 note, no fermata <i>Advanced Studies, William Rhoads, Pub: Southern Music</i>
English Horn; Chromatic: 2 octaves from D Exercise: pg. 20, # 39; m. 1-16 <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> <i>revised by Albert Andraud, Pub: Southern Music Co.</i> All English Horn students must audition on Oboe. Their Oboe audition will determine membership in the band and the English Horn double will be determined by the English Horn audition. The English Horn audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.	Alto Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 13, #25; all Technical Exercise: pg. 14, #28; all <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> <i>revised by Albert Andraud, Pub: Southern Music Co.</i>
Bassoon; Chromatic: 3 octaves from Bb Lyrical Exercise: pg. 3-4, #27; m. 30-end Technical Exercise: pg. 46, #47; m. 1-33, plus 1 note <i>Studies For Bassoon, Concert Studies, Opus 26, Book 2,</i> <i>L. Milde: Cundy-Bettoney Co.</i>	Tenor Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 5, #9; m. 1-15 plus 1 note Technical Exercise: pg. 1, #2; m. 1-9 plus 1 note <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> <i>revised by Albert Andraud, Pub: Southern Music Co.</i>
Eb Clarinet; Chromatic: 3 octaves from E Exercise: pg. 13, #12; m. 1-16 <i>32 Etudes for Clarinet, C. Rose, Pub: Carl Fischer Inc</i> All Eb Clarinet students must audition on Bb Clarinet. Their Bb audition will determine membership in the band and the Eb double will be determined by the Eb clarinet audition. The Eb audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.	Baritone Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 2, #3; m. 1-16 Technical Exercise: pg. 3, #6; m. 1-31 plus 1 note <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> <i>revised by Albert Andraud, Pub: Southern Music Co.</i>

Next Page for Brass & Percussion

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BRASS & PERCUSSION

1. All-State Symphonic Band membership rules and regulations:

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- The decision of the selection committee is final.
- Only instruments listed on the All-State Application or in the 2015 All-State Symphonic Band Requirements printed in the handbook may audition.
- String Bass students audition for the Florida Orchestra Association.
- The student must be a member of the band program at their school and have their name submitted on the proper All-State Application form. The Application form must be typed and signed by the band director and principal. The Application form must be submitted by the proper deadline date as set by the District.
- The band director must be a member of FBA/FMEA by September 1, 2014.
- Students selected for any of the All-State groups must bring their own music stand, instrument, band uniform, etc.

2. All-State Symphonic Band Audition Requirements for Brass and Percussion:

When the student enters the room, he/she will be asked to perform:

- The specific prepared exercises** for their instrument(s) as listed in the All-State Symphonic Band Audition Requirements. **Student will determine tempi.**
- A **chromatic scale** covering the range for their instrument (as given in the All-State Symphonic Band Audition Requirements.) The scale will be performed in even sixteenth notes at a minimum tempo of MM *quarter note* = 120. The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- Twelve major scales**, (in 2 minutes or less) from memory, complete with arpeggios, at a minimum tempo of MM quarter note = 120. Scales are to be performed a minimum of 2 octaves where possible. Students who wish to play a 3rd octave may do so. All scales must be performed within the allotted time frame. Scales must be performed in complete octaves. The scale pattern is ♯ ♮ ♮ ♮ ♮ ♮ ♮. The arpeggio pattern is ♯ ♮ ♮ ♮. The scales will be tongued ascending and slurred descending where applicable. Scales will be performed chromatically, starting with the concert key of: G, Ab, A, Bb, B, C, Db, D, Eb, E, F, Gb.
- A **short sight-reading exercise(s)** to demonstrate the student's reading ability. The student will have thirty seconds to study the piece before playing it. (**Percussionists** must audition on snare, xylophone and timpani. Sight-reading will be required in all areas.)

2015 All-State Symphonic Band Prepared Exercises (11th and 12th grade)

Please note that in some cases, the books being used this year are DIFFERENT than in past years.

Trumpet; Chromatic: 2 octaves from C Lyrical Exercise: pg. 7, Canterbury; m. 1-20 Technical Exercise: pg. 13, Fanfare, Cadenza, and Scherzo; m. 57-73 <i>Concert Studies for Trumpet (written for Philip Smith)</i> <i>Publisher: Curnow Music/Hal Leonard</i>	Euphonium (BC & TC); Chromatic: 2 octaves from concert Bb (TC should transpose exercises) Lyrical Exercise: pg. 19, #16; the "and" of beat 2 in measure 42-end <i>Melodious Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 15, Vivace; beginning-37 <i>Selected Studies for Trombone by H. Voxman</i> <i>Publisher: Rubank/Hal Leonard</i>
Horn in F; Chromatic: 2 octaves from F Lyrical Exercise: pg. 50, Adagio; beginning to m. 35 stop at the fermata Technical Exercise: pg. 90, #71; beginning to end of m. 26 <i>335 Selected Melodious Progressive & Technical Studies (Book 1) Revised by Max Pottag, Publisher: Southern Music Co.</i>	Tuba; Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 11, #15; m. 1-16 (fermata) no repeats Technical Exercise: pg. 30, #37; m. 1-18 plus 1 note <i>60 Selected Studies for BB flat Tuba C. Kopprasch,</i> <i>Publisher: Robert King Music</i>
Trombone; Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 56, #42; beginning - m. 20 plus 1 note <i>Melodious Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 33; m. 1-32 <i>Selected Studies for Trombone by H. Voxman</i> <i>Publisher: Rubank/Hal Leonard</i>	Percussion: Percussionists must audition & sight-read in <u>all three areas</u> . Xylophone; Chromatic: 2 octaves from Bb Pg. 116-117, Solfeggetto; m. 1-25 plus 1 note <i>Masterworks for Mallets trans. by Beth Gottlieb</i> <i>Publisher: Row-Loff</i>
Bass Trombone; Chromatic: 2 octaves from pedal Bb Lyrical Exercise: pg. 15, #13; m. 1-23 plus 1 note (etude should be performed 1 octave lower than written) <i>Melodious Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 41, #48; m. 1-14 <i>60 Selected Studies for BB flat Tuba C. Kopprasch,</i> <i>Publisher: Robert King Music</i>	Snare; Pg. 42, Etude 39; all <i>Portraits in Rhythm (CR 1966) by Anthony Cirone,</i> <i>Publisher: Belwin Mills</i> Timpani; Pg. 31, Etude 20; all <i>Pedal to the Kettle by Kirk J. Gay, TapSPACE Pub</i>