

# Florida Bandmasters Association

## 2014 ALL-STATE SYMPHONIC BAND AUDITION REQUIREMENTS

(For the 11<sup>th</sup> and 12<sup>th</sup> grade All-State Band – auditioning in September of 2013 for the January 2014 FMEA Conference)

### BRASS & PERCUSSION

#### 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 2014 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, 2013.
- 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  $\text{J} \text{J} \text{J} \text{J} \text{J} \text{J}$ . The arpeggio pattern is  $\text{J} \text{J} \text{J}$ . 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.)

### 2014 All-State Symphonic Band Prepared Exercises (11<sup>th</sup> and 12<sup>th</sup> grade)

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

<b>Trumpet;</b> Chromatic: 2 octaves from C Lyrical Exercise: pg. 26, "Saltarello"; pick up to measure 47-71 Technical Exercise: pg. 19 "Promenade"; measure 40-46 <u>Concert Studies for Trumpet (written for Philip Smith)</u> <u>Publisher: Curnow Music/Hal Leonard</u>	<b>Euphonium (BC &amp; TC);</b> Chromatic: 2 octaves from concert Bb (TC should transpose exercises) Lyrical Exercise: pg. 20, #17; measure 1 - 36 + 2 beats <u>Melodious Etudes for Trombone, Edited by Joannes Rochut (Bk1)</u> Technical Exercise: pg. 25; beginning to measure 23 + 1 note <u>Selected Studies for Trombone by H. Voxman</u> <u>Publisher: Rubank/Hal Leonard</u>
<b>Horn in F;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 35, Adagio; all, no repeats Technical Exercise: pg. 53, Allegro Vivace; beginning to measure 34, no repeats <u>335 Selected Melodious Progressive &amp; Technical Studies (Book 1) Revised by Max Pottag, Publisher: Southern Music Co.</u>	<b>Tuba;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 44, #52; measure 17 to end Technical Exercise: pg. 16, #22; measure 21 to end, no repeats <u>60 Selected Studies for BB flat Tuba C. Kopprasch,</u> <u>Publisher: Robert King Music</u>
<b>Trombone;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 26, #21; measure 1-16 + 1 note. <u>Melodious Etudes for Trombone, Edited by Joannes Rochut (Bk1)</u> Technical Exercise: pg. 8, "C Minor"; measure 1-24 + 1 note of DC <u>Selected Studies for Trombone by H. Voxman</u> <u>Publisher: Rubank/Hal Leonard</u>	<b>Percussion:</b> Percussionists must audition & sight-read in <u>all three areas</u> .  <b>Xylophone;</b> Chromatic: 2 octaves from Bb Exercise: pg. 109 - 110, Allegro from Concerto II in E Major, measure 15-34; quarter note = 88  <u>Masterworks for Mallets trans. by Beth Gottlieb</u> <u>Publisher: Row-Loff</u>
<b>Bass Trombone;</b> Chromatic: 2 octaves from pedal Bb Lyrical Exercise: pg. 12, #11; measure 1-24 (etude should be performed 1 octave lower than written) <u>Melodious Etudes for Trombone, Edited by Joannes Rochut (Bk1)</u> Technical Exercise: pg. 32, #39; measure 1-32 <u>60 Selected Studies for BB flat Tuba C. Kopprasch,</u> <u>Publisher: Robert King Music</u>	<b>Snare;</b> Exercise: pg. 48, Etude #44, all; dotted quarter = 60 <u>Portraits in Rhythm (CR 1966) by Anthony Cirone,</u> <u>Publisher: Belwin Mills</u>  <b>Timpani;</b> Exercise: pg. 39, Etude 28, all; quarter note = 142 <u>Pedal to the Ketle by Kirk J. Gay, Tapspace Pub</u>

# 11-12 SALTARELLO

2012-13  
Joseph Turrin (ASCAP)

TRACK 14

Lively (♩ = 138)  
(♩ = ♩ throughout)

*f*

10

19

31

*mp* *f* *mp* *f* *mp* *f*

*p* *cresc.* *Rit.* *dim.* *p*

40

46 *Andante* (♩ = 92) *Espressivo*

54

*p* *cresc.* *f* *dim.*

64 *mp* *p* *f* *dim.*

*Rall.* *p* *cresc.* **stop** *Lively (♩ = 138)*

79 *cresc.* *f*

88 *mp* *cresc.*

99 *mp* *cresc.* *f* *dim.*

108 *cresc.* *f* *mp*

117 *cresc.* *f* *p* *cresc.*

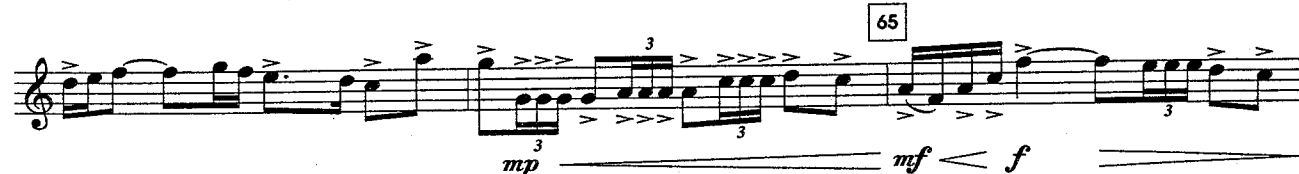
125 *mf* *cresc.* *Molto rall.* *f* *ff*

11-12 Start

2012-13



Stop



11-12

2012-13

\* Start

Allegretto (♩ = 92)

No. 21

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

## 11-12c Minor

2012-13

BLAZHEVICH

Start

Moderato

*f deciso*

*p cresc.*

*f*

*ff*

*cresc.*

*ff*

*rit. D.C. al*

Stop

poco agitato e string.

Five staves of piano music in bass clef, 6/8 time. The first staff begins with a forte (*f*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a mezzo-forte (*mf*) dynamic. The fifth staff has a forte (*f*) dynamic. The music consists of continuous eighth-note patterns with various accidentals and slurs.

39 Presto

Six staves of piano music in bass clef, 6/8 time, starting at measure 39. The first staff begins with a forte (*f*) dynamic. The second staff has a *sim.* (sostenuto) marking. The third staff has a mezzo-piano (*mp*) dynamic. The fourth staff has a forte-piano (*fp*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a crescendo (*cresc.*) marking. The music consists of continuous eighth-note patterns with various accidentals and slurs.

## Allegro moderato (♩ = 126)

No. 11

*p* *mf*

*f* *f* *p*

*crescendo* *f*

*diminuendo e rallent* *atempo*



No. 17 *Allegro* (♩=120)

*p*

*rall.* *a tempo* *p*

*a piacere* *p*

*rallent.*

## Allegretto

*p légère*

*mf*

*pp*

*p*

*p*

*p*

*mf*

*p*

*p*

## 51 Moderato

*f sempre staccato*

52

Largo ♩ = beat

*p* *mf* *mf* *f* *f*

*fz* *p* *f*



53 Allegro con spirito

## Allegro

22 Allegro

Dynamic markings: *p*, *f*, *mf*.

First and second endings are indicated by '1.' and '2.'.

## Allegro moderato

23 Allegro moderato

Dynamic markings: *p*, *mf*, *f*.

# Allegro from Concerto II in E Major

(BWV 1042)

J.S. Bach

transcribed by Beth Gottlieb

♩ = 88

*f*

*tr*

*tr*

*mf*

*f*

*f*

*f*

A

# Allegro from Concerto II in E Major

pg. 2

17 18

19 20

*p* *pp* *mf*

21 22

23 24

**B**

25 26

*f*

27 28

29 30

31 32

33 34

*f*

This 3/8 exercise makes extensive use of syncopation. From line 3, last measure, through line 4, each measure is to be noticeably softer than the preceding one.

44

Andante ♩. = 60

*ff*

*f*

*mf* *mp* *p* *pp*

*p*

*pp*

*ff*

*pp* *ff*

*pp*

*ff*



## Etude 28 **A Flat Etude**

Elongated and multiple meters are the main focus of this etude. The 16th will stay the same through all the meter changes. Throughout this piece, there are many passages that require you to work through the stickings. Whether using doubles, crosses, or shifting, make sure the passage has a nice flow and that all the notes are even.

$\text{♩} = 100$

$\text{Ab-Cb-Eb-Gb}$

*pp*

3

*p*

5

*f*

7

*mp*

9

*mf*

10

$\text{♩} = \text{♩}$

13

20

$\text{Db} \downarrow \text{Cb}$   $\text{Cb} \downarrow \text{Cb}$

24

$\text{Gb} \uparrow \text{Ab}$  *mp* *ff*

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**2014 ALL-STATE SYMPHONIC BAND AUDITION REQUIREMENTS**  
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**WOODWINDS**

1. **All-State Symphonic Band membership rules and regulations:**
  - a) The student must be in the eleventh or twelfth grade.
  - b) The decision of the selection committee is final.
  - c) Only instruments listed on the All-State Application or in the 2014 All-State Symphonic Band Requirements printed in the handbook may audition.
  - d) String Bass students audition for the Florida Orchestra Association.
  - e) 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.
  - f) The band director must be a member of FBA/FMEA by September 1, 2013.
  - g) 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:

- a) **The specific prepared exercises** for their instrument(s) as listed in the All-State Symphonic Band Audition Requirements. **Student will determine tempi.**
- b) 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.
- c) **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  $\downarrow \uparrow \downarrow$ . 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.
- d) 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.

**2014 All-State Symphonic Band Prepared Exercises**  
**(11<sup>th</sup> and 12<sup>th</sup> grade)**

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<b>Piccolo;</b> Chromatic: 2½ octaves from Eb to Bb Exercise: pg. 34-35, #2; measure 1-16 + 1 note, no repeats <u>Melodious &amp; Progressive Studies for Flute, Book 1</u> <u>Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</u> All Piccolo students <b>MUST</b> 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.	<b>Bb Clarinet;</b> Chromatic: 3 octaves from E Lyrical Exercise: pg. 31, #31; beginning - measure 21 + 1 note Technical Exercise: pg. 9, #8; measure 1 - 30 + 1 note, no repeats <u>32 Etudes for Clarinet, C. Rose, Pub: Carl Fischer Inc.</u>
<b>Flute;</b> Chromatic: 3 octaves from C Lyrical Exercise: pg. 6, #6; measure 1-40 Technical Exercise: pg. 32, #14; measure 1-20 + 1 note <u>Melodious &amp; Progressive Studies for Flute, Book 1</u> <u>Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</u>	<b>Bass Clarinet;</b> Chromatic: 3 octaves from E Lyrical Exercise: pg. 16 #21; measure 1-32 Technical Exercise: pg. 3, #5; measure 1-24 <u>Advanced Studies, William Rhoads, Pub: Southern Music</u>
<b>Oboe;</b> Chromatic: 2 octaves from D Lyrical Exercise: pg. 17, #33; measure 1-17 Technical Exercise: pg. 14, #28; all <u>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</u> <u>revised by Albert Andraud, Pub: Southern Music Co.</u>	<b>Eb Contra Alto, Bb Contra Bass Clarinet;</b> Lyrical Exercise: pg. 18, #23; beginning to measure 15 + 1 note Technical Exercise: pg. 1, #2; all, no repeats <u>Advanced Studies, William Rhoads, Pub: Southern Music</u>
<b>English Horn;</b> Chromatic: 2 octaves from D Exercise: pg. 32; Rondo, measure 1-44 + 1 note <u>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</u> <u>revised by Albert Andraud, Pub: Southern Music Co.</u> 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.	<b>Alto Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 16, #31; measure 1-19 + 1 note Technical Exercise: pg. 4, #8; all <u>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</u> <u>revised by Albert Andraud, Pub: Southern Music Co.</u>
<b>Bassoon;</b> Chromatic: 3 octaves from Bb Lyrical Exercise: pg. 42, #45; measure 1-12 Technical Exercise: pg. 10, #31; measure 1-16 <u>Studies For Bassoon, Concert Studies, Opus 26, Book 2,</u> <u>L. Milde; Cundy-Bettonev Co.</u>	<b>Tenor Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 14, #27; measure 1-16 Technical Exercise: pg. 11, #22; all <u>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</u> <u>revised by Albert Andraud, Pub: Southern Music Co.</u>
<b>Eb Clarinet;</b> Chromatic: 3 octaves from E Exercise: pg. 21, #21, measure 18 (mf) to end <u>32 Etudes for Clarinet, C. Rose, Pub: Carl Fischer Inc</u> 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.	<b>Baritone Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 12, #23; all Technical Exercise: pg. 7, #14; all <u>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</u> <u>revised by Albert Andraud, Pub: Southern Music Co.</u>

Next Page for Brass & Percussion

Nº1. Moderato.

*f*  
*cres*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

Nº 2. Animato. (In 2)

*(2)*  
*mf*  
*staccato molto leggero*

Piccolo (opt.)

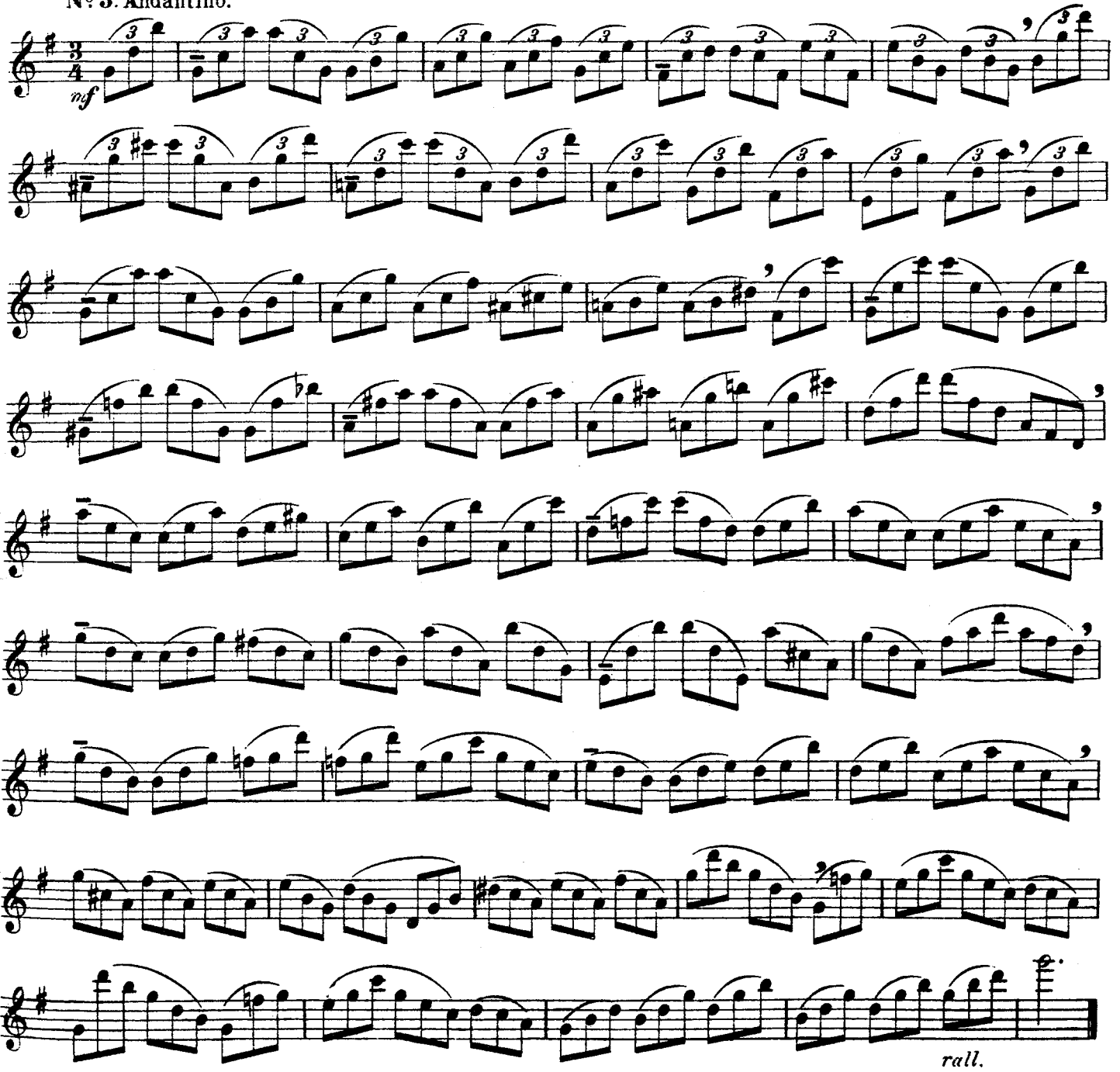
Piccolo (opt.)

35



Three staves of musical notation for the Piccolo (opt.) part. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line. The third staff concludes the section with a double bar line, preceded by a 'rall.' (rallentando) marking and a 'cresc.' (crescendo) marking leading to a final 'f' (forte) dynamic.

Nº 3. Andantino.



A single staff of musical notation for the piece 'Nº 3. Andantino'. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Andantino' is present. The music features a continuous, flowing melody primarily composed of eighth and sixteenth notes, often grouped in pairs or small runs. The first measure is marked with a 'mf' (mezzo-forte) dynamic. The piece concludes with a 'rall.' (rallentando) marking and a final double bar line.

Dolce.

222

Start

Allegro.

14. *f*

*stop*

*A Tempo*

*p dolce.*

*allargando*

*rall.*

*f a tempo.*



**Largo lagrimoso** (96 = ♩)

27

*p* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *crescendo* *f* *p*

**All<sup>o</sup> spiritoso** (126 = ♩)

28

*f* *ff*



# English Horn 1 or 2

32

Poco Adagio.

*p*

*p*

*f*

*p*

*p*

*p*

*p*

### RONDO.

**RONDO.**

*mf*

*p*

**A**  
*f*

*p*

**B**

# English Horn 2 of 2 ~~2 of 2~~ 33

OBOE 1.

The musical score is written for the English Horn (Oboe 1). It consists of 12 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: *f* (forte)
- Staff 2: *ff* (fortissimo), *mf* (mezzo-forte)
- Staff 3: *p* (piano)
- Staff 4: *mf* (mezzo-forte)
- Staff 5: *G* (G major), *p* (piano)
- Staff 6: *p* (piano), *f* (forte)
- Staff 7: *p* (piano)
- Staff 8: *D* (D major), *p* (piano)
- Staff 9: *f* (forte)
- Staff 10: *ff* (fortissimo)
- Staff 11: *ff* (fortissimo)

## Bassoon 11-12

Andante.

45. *p*

The musical score for Bassoon 11-12, measures 45-54, is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together. Slurs and ties are used extensively to connect phrases. There are several dynamic markings, including 'p' and 'f'. The score is written on ten staves.

## Bassoon -11-12

## Scherzo.

31.

The musical score for the Bassoon part, measures 31-40, is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. The score consists of ten staves of music. The notation includes eighth and sixteenth notes, rests, and various musical symbols like slurs and ties. The music is a Scherzo, characterized by its light and playful nature.

*cb*

11-12

Clarinet

21

Andante cantabile

21. *dolce*

*mf*

*cresc.* *f* *dim.*

*mf*

*tr* *tr* *tr*

*cresc.* *f* *dimin.*

*p* *dolce*

*dim.*

*p* *più lento* *rit.*

Clarinet

Allegro

8.

Musical score for Clarinet, page 9, starting at measure 8. The tempo is Allegro. The key signature is one sharp (F#). The time signature is 2/4. The score consists of 12 staves of music, featuring a continuous, fast-moving melodic line with many slurs and ties. The music is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is a single melodic line for the clarinet. The notation includes many slurs, ties, and accidentals (sharps and naturals). The piece ends with a double bar line on the twelfth staff.

## Adagio

31. *con espressione*

*pp* *f* *f* *p* *f* *dim.* *p* *mf* *espress* *p* *dolce* *p* *pp*

2013-14  
16

# Bass Clarinet 11-12

Allegretto

21.

*poco f*

B-256



2013-14

# Bass Clarinet 11-12

3

Allegro assai

5.

*poco f*

*rit. a tempo*

*cresc. poco f*

## Contra Bass

Andante sostenuto

23

*p dolce*

*poco f*

*f espressivo*

*p*

*mf*

*p* *f espr.*

*dim.* *p* *rit.*

Vivace

24.

*mf*

# ADVANCED STUDIES

JULIUS WEISSENBORN

Adapted by

William E. Rhoads

Allegro moderato - With full tone

1.



## Contra Bass

Allegretto - risoluto

2.



B-256

## 31

**Allegretto** (72=♩.)

B103

**Largo**

*p* *cresc.* *f* *p* *mf* *p* *pp* *f*

*all* **All<sup>o</sup> moderato con fuoco (120 = ♩)**

*f* *p* *cresc.* *f*

## Maestoso (108 = ♩)

21

*f* *p* *cresc.* *f* *p* *f* *p subito* *f*

All<sup>o</sup> moderato (116 = ♩)

22

*f* *p* *cres* *f* *mf* *f* *f*

① Take the double G# key with the right first finger.

**Largo lagrimoso** (96: )

14

Largo lagrimoso (96 = ♩)

27

*p* *f* *p* *cresc.*

*f* *p*

*p* *cresc.* *f*

*p* *tr*

*f* *p* *cresc.* *f*

*p* *tr* *f* *rit.* *p*

*p* *crescendo* *f* *p*

**All<sup>o</sup> spiritoso** (126 = )

All<sup>o</sup> spiritoso (126 = ♩)

A musical score for a piece titled 'All<sup>o</sup> spiritoso (126 = ♩)'. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'All<sup>o</sup> spiritoso' with a metronome marking of 126 quarter notes per minute. The score begins with a treble clef and a key signature of two flats. The first measure is marked with a forte 'f' dynamic. The music features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps and flats) indicating chromatic movement. There are several slurs and ties throughout the piece. A 'ff' (fortissimo) dynamic marking appears in the second measure. The score ends with a double bar line and a repeat sign.

## Andante con gusto (54 = ♩)

13

*p* *mf* *p* *cresc.* *p* *f* *pp* *rit.* *p* *pp*

## Scherzo (112 = ♩)

14

*mf* *p* *cresc.* *f* *dim.* *p* *cresc.* *p* *f*



## Andante (72 = ♩)

23

*p* *poco* *p* *cresc.* *f* *mf* *a Tempo* *p* *decresc.* *p*

## Scherzando (72 = ♩)

24

*f* *leggero* *rit.* *a Tempo* *mf* *cresc.* *f* *cresc.* *con do* *ff*