

Florida Bandmasters Association

2004 ALL-STATE SYMPHONIC BAND AUDITION REQUIREMENTS

(For the 11th and 12th grade All-State Band – auditioning in September of 2003 for the January 2004 FMEA Conference)

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 2004 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 30.
- 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.
- 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 ♮ ♯ ♯ ♯ ♯ ♯ ♯ ♮. 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.
- 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.

2004 All-State Symphonic Band Prepared Exercises (11th and 12th grade)

Please note that there is no longer an Alto Clarinet audition.

<p>Piccolo; Chromatic: 2½ octaves from Eb to Bb Exercise: pg. 12; "Tempo di Gavotte"; meas. 45 (Tempo I) – 61(end) <i>Melodious & Progressive Studies for Flute, Book 1</i> Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984) 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.</p>	<p>Bb Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 17; #17; meas. 1-21 Technical Exercise: pg. 24; #24; meas. 1-32 <i>32 Etudes for Clarinet, C. Rose, Pub: Carl Fischer Inc.</i></p>
<p>Flute; Chromatic: 3 octaves from C Lyrical Exercise: pg. 6; #6; meas. 1-40 Technical Exercise: pg. 29; #11; meas. 1 – 35 + one note <i>Melodious & Progressive Studies for Flute, Book 1</i> Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</p>	<p>Bass Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 15; #20; all Technical Exercise: pg 6; #10; all; no repeat <i>Advanced Studies, William Rhoads, Pub: Southern Music</i></p>
<p>Oboe; Chromatic: 2 octaves from D Lyrical Exercise: pg. 5; #9; meas. 1-16 Technical Exercise: pg. 2; #4; all <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> revised by Albert Andraud, Pub: Southern Music Co.</p>	<p>Eb Contra Alto, Bb Contra Bass Clarinet; Chromatic: 2 octaves from E Lyrical Exercise: pg. 7; #11; Beg. to meas. 22 (<i>fine ending</i>) Technical Exercise: pg. 5; #7; meas. 1-32; No Repeats. <i>Advanced Studies, William Rhoads, Pub: Southern Music</i></p>
<p>English Horn; Chromatic: 2 octaves from D Exercise: pg. 20; #39; meas. 1-16 <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> revised by Albert Andraud, Pub: Southern Music Co. 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.</p>	<p>Alto Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 18; #35; meas. 1 - beat 1 of 16 Technical Exercise: pg. 16; #32; all <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> revised by Albert Andraud, Pub: Southern Music Co.</p>
<p>Bassoon; Chromatic: 3 octaves from Bb Lyrical Exercise: pg. 42; #45; meas. 1-12 Technical Exercise: pg. 7; #29; meas. 1-13 <i>Studies For Bassoon, Concert Studies, Opus 26, Book 2.</i> L. Milde: Cundy-Bettoney Co.</p>	<p>Tenor Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 7; #13; all Technical Exercise: pg. 1; #2; all <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> revised by Albert Andraud, Pub: Southern Music Co.</p>
<p>Eb Clarinet; Chromatic: 3 octaves from E Exercise: pg. 21; #21; meas. 18 (mf) to the end (m.35) <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.</p>	<p>Baritone Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 2, #3; 1-16 Technical Exercise: pg. 3; #6; all <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i> revised by Albert Andraud, Pub: Southern Music Co.</p>

Next Page for Brass & Percussion

Florida Bandmasters Association

2004 ALL-STATE SYMPHONIC BAND AUDITION REQUIREMENTS

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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 2004 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 30.
- 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.
- 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. (**Percussionist** must audition on snare, xylophone and timpani. Sight-reading will be required in all areas.)

2004 All-State Symphonic Band Prepared Exercises (11th and 12th grade)

<p>Trumpet; Chromatic: 2 octaves from C Lyrical Exercise: pg. 320; meas. 9 – 25 plus 2 beats Technical Exercise pg. 334; “Finale”; all <i>Arbans (Authentic Edition) Edited by Edwin Franko Goldman & Walter M. Smith. Pub: Carl Fischer Inc.</i></p>	<p>Baritone TC; Chromatic: 2 octaves from C (transpose exercises) Lyrical Exercise: pg. 5; #4; meas. 1-25 <i>Melodius Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise pg. 234; #4; Moderato “solo” up to Var. I <i>Arban's (Famous method for Trombone) Edited by Charles L. Randall and Simone Mantia.</i></p>
<p>French Horn; Chromatic: 2 octaves from F Lyrical Exercise: pg. 41; ‘Adagio Cantabile’; meas. 1-23 + one note Technical Exercise: pg. 62; #46; meas. 1-34 + one note; no repeats <i>335 Selected Melodious Progressive & Technical Studies (Book 1) Revised by Max Pottag, Publisher: Southern Music Co.</i></p>	<p>Tuba; Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 40; #47; meas. 41 to end, no repeats Technical Exercise pg. 35; #42; meas. 21 to end, no repeats <i>60 Selected Studies for BB flat Tuba C. Kopprasch, Publisher: Robert King Music</i></p>
<p>Trombone; Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 9; #8; all <i>Melodius Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 238; “Var III”; 1st three lines <i>Arban's (Famous method for Trombone) Edited by Charles L. Randall and Simone Mantia.</i></p>	<p>Percussion: (Percussionists must audition & sight-read in all three areas)</p> <p>Xylophone; Chromatic: 2 octaves from Bb Exercise: pg. 76; #18; all <i>Book: Modern School for Xylophone, Marimba, & Vibraphone Publisher: Goldenberg</i></p>
<p>Baritone BC; Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 5; #4; meas. 1-25 <i>Melodius Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 234; #4; Moderato “solo” up to Var. I <i>Arban's (Famous method for Trombone) Edited by Charles L. Randall and Simone Mantia.</i></p>	<p>Snare; Exercise: pg. 36; #33; all <i>Book: Portraits in Rhythm (CR 1966) by Anthony Cirone, Publisher: Belwin Mills</i></p> <p>Timpani; Exercise: Pg. 9; #3; meas. 1-22. <i>dotted quarter = 69</i> <i>Note: the tempo is mis-printed in the book</i> <i>Book: The Solo Timpanist by Vic Firth; Publisher: Carl Fischer</i></p>