

# Florida Bandmasters Association

## 2004 ALL-STATE CONCERT BAND AUDITION REQUIREMENTS

(For the 9<sup>th</sup> and 10<sup>th</sup> grade All-State Band – auditioning in September of 2003 for the January 2004 FMEA Conference)

### WOODWINDS

**1. All-State Concert Band membership rules and regulations:**

- a) The student must be in the ninth or tenth 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 Concert 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 Concert 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 Concert Band Audition Requirements. Note the recommended tempos.
- b) A **chromatic scale** covering the range for their instrument (as given in the All-State Concert Band Audition Requirements.) The scale will be performed in even sixteenth notes at a minimum tempo of MM *quarter note* = 100. 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 Concert Band Prepared Exercises (9<sup>th</sup> and 10<sup>th</sup> grade)

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

**Also, there is no longer an Alto Clarinet audition.**

<p><b>Piccolo;</b> Chromatic: 2½ octaves from Eb to Bb Exercise: pg. 74; #1; meas. 3-18; <i>quarter note</i> = 72 <i>Rubank Advanced Method Volume II (use flute book)</i> <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.</i></p>	<p><b>Bb Clarinet;</b> Chromatic: 3 octaves from E Lyrical Exercise: pg.2; #1; meas. 25-end; <i>quarter note</i> = 72 Technical Exercise: pg. 7; #6; meas. 1-31; no repeats; <i>quarter note</i> = 88 <i>32 Etudes for Clarinet, C. Rose, Pub: Carl Fischer Inc.</i></p>
<p><b>Flute;</b> Chromatic: 3 octaves from C Lyrical Exercise: pg. 71; #26; all; <i>quarter note</i> = 60 Technical Exercise: pg. 34; #13; top, all, no repeats, no DC; <i>dotted quarter</i> = 108 <i>Rubank Advanced Method Volume II</i></p>	<p><b>Bass Clarinet;</b> Chromatic: 3 octaves from E Lyrical Exercise: pg 56; 20; all; <i>eighth note</i> = 120 Technical Exercise: pg. 30; #8; bottom; m1-19; <i>quarter note</i> = 120 <i>Rubank Advanced Method Volume II (use clarinet book)</i></p>
<p><b>Oboe;</b> Chromatic: 2 octaves from D Lyrical Exercise: pg 57; #26; all; <i>quarter note</i> = 60 Technical Exercise: pg. 49; #7; all; <i>quarter note</i> = 88 <i>Rubank Advanced Method Volume II</i></p>	<p><b>Eb Contra Alto, Bb Contra Bass Clarinet;</b> Chromatic: 2 octaves from E Lyrical Exercise: pg. 15; #20; all; <i>quarter note</i> = 60 Technical Exercise: pg. 3; #5; meas. 1-24; <i>quarter note</i> = 144 <i>Advanced Studies, William Rhoads, Pub: Southern Music</i></p>
<p><b>English Horn;</b> Chromatic: 2 octaves from D Exercise: pg. 48, #5; all, no repeats; <i>quarter note</i> = 96 <i>Rubank Advanced Method Volume II (use OBOE book)</i> <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.</i></p>	<p><b>Alto Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg.40; #19; top; meas. 1-beat 3 of m.18; <i>quarter note</i> = 72 Technical Exercise: pg. 52; #14; all; <i>quarter note</i> = 120 <i>Rubank Advanced Method Volume II</i></p>
<p><b>Bassoon;</b> Chromatic: 3 octaves from Bb Lyrical Exercise: pg. 44, first "Langsam" on page; all (12 measures), no repeats; <i>quarter note</i> = 72 Technical Exercise: pg. 118, #8; all, no repeats; <i>quarter note</i> = 100 <i>Weissenborn Method For Bassoon, New Enlarged Edition</i> <i>Publisher: Carl Fischer</i></p>	<p><b>Tenor Saxophone;</b> Chromatic: 2 octaves from F Lyrical Ex.: pg. 41, #20; top, no repeat; m1-15 +1 note; <i>quarter note</i> = 60 Technical Exercise: pg. 48; #4; all; <i>quarter note</i> = 120 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>
<p><b>Eb Clarinet;</b> Chromatic: 3 octaves from E Exercise: pg. 21; #1; top, all; <i>half note</i> = 84 <i>Rubank Advanced Method Volume II</i> <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.</i></p>	<p><b>Bari Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg 52; #15; all; <i>quarter note</i> = 72 Technical Exercise: pg. 54; #18; all; <i>quarter note</i> = 120 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>

***Next Page for Brass & Percussion***

# Florida Bandmasters Association

## 2004 ALL-STATE CONCERT BAND AUDITION REQUIREMENTS

(For the 9<sup>th</sup> and 10<sup>th</sup> grade All-State Band – auditioning in September of 2003 for the January 2004 FMEA Conference)

### BRASS & PERCUSSION

**1. All-State Concert Band membership rules and regulations:**

- h) The student must be in the ninth or tenth grade.
- i) The decision of the selection committee is final.
- j) Only instruments listed on the All-State Application or in the 2004 All-State Concert Band Requirements printed in the handbook may audition.
- k) String Bass students audition for the Florida Orchestra Association.
- l) 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.
- m) The band director must be a member of FBA/FMEA by September 30.
- n) Students selected for any of the All-State groups must bring their own music stand, instrument, band uniform, etc.

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

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

- e) **The specific prepared exercises** for their instrument(s) as listed in the All-State Concert Band Audition Requirements. Note the recommended tempos.
- f) A **chromatic scale** covering the range for their instrument (as given in the All-State Concert Band Audition Requirements.) The scale will be performed in even sixteenth notes at a minimum tempo of MM *quarter note* = 100. The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- g) **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.
- h) 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 Concert Band Prepared Exercises (9<sup>th</sup> and 10<sup>th</sup> grade)

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

<p><b>Trumpet;</b> Chromatic: 2 octaves from C Lyrical Exercise: pg. 50; #14; all; <i>dotted quarter</i> = 54 Technical Exercise: pg. 44; #2; all – no repeats; <i>dotted quarter</i> = 64  <i>Rubank Advanced Method Volume II</i></p>	<p><b>Baritone TC;</b> Chromatic: 2 octaves from C <b>(transpose exercises)</b> Lyrical Exercise: pg 4; #3; meas. 1-32; <i>quarter note</i> = 104 <i>Melodius Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 181; #70; all - no repeats; <i>quarter note</i> = 120 <i>Arban's (Famous method for Trombone)</i> <i>Edited by Charles L. Randall and Simone Mantia.</i></p>
<p><b>French Horn;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 10; first <i>Allegretto</i> on the page, all; <i>quarter note</i> = 88 Technical Exercise: pg. 54; #38; meas. 1- 37; <i>dotted quarter</i> = 88  <i>335 Selected Melodious Progressive &amp; Technical Studies (Book 1) Revised by Max Pottag, Publisher: Southern Music Co.</i></p>	<p><b>Tuba;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 43; #26; all; <i>quarter note</i> = 60 Technical Exercise: pg. 50; #9; all; <i>dotted quarter</i> = 120  <i>Rubank Advanced Method Volume II</i></p>
<p><b>Trombone;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg 4; #3; meas. 1-32; <i>quarter note</i> = 104 <i>Melodius Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 181; #70; all - no repeats; <i>quarter note</i> = 120 <i>Arban's (Famous method for Trombone)</i> <i>Edited by Charles L. Randall and Simone Mantia.</i></p>	<p><b>Percussion:</b> (Percussionists must audition &amp; sight-read in all three areas)  <b>Xylophone;</b> Chromatic: 2 octaves from Bb Exercise: pg. 83; #25; all; <i>dotted quarter</i> = 66 <i>Modern School for Xylophone, Marimba, &amp; Vibraphone</i> <i>Publisher: Goldenberg</i></p>
<p><b>Baritone BC;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg 4; #3; meas. 1-32; <i>quarter note</i> = 104 <i>Melodius Etudes for Trombone, Edited by Joannes Rochut (Bk1)</i> Technical Exercise: pg. 181; #70; all - no repeats; <i>quarter note</i> = 120 <i>Arban's (Famous method for Trombone)</i> <i>Edited by Charles L. Randall and Simone Mantia.</i></p>	<p><b>Snare:</b> Exercise: pg. 32; #30; all; <i>dotted quarter</i> = 88 <i>Portraits in Rhythm (CR 1966) by Anthony Cirone,</i> <i>Publisher: Belwin Mills</i></p> <p><b>Timpani:</b> Exercise: pg. 23; #11; all; <i>dotted half</i> = 69 <i>The Solo Timpanist by Vic Firth; Publisher: Carl Fischer</i></p>