

2009 AUDITION REQUIREMENTS for the 2009 All-State Music Festival

November 19-20-21, 2009

Hosted by Chugiak High School and the Anchorage School District

UPDATED August 13, 2009

2009 ALL-STATE BAND AUDITION MATERIALS for WOODWINDS: page 1 – 3

All selections are composed by Himie Voxman and published by Rubank.

All wind and percussion entries for band or orchestra should follow these instructions. Do not introduce each selection but rather continue through the audition material in the order listed. Each exercise should be on a separate track. Directors should be aware that CDs are evaluated on correct notes, articulation tempos, and rhythms. Specific exercises show dynamics, tone, and style. The chromatic scale will show the control throughout the practical range of the instruments.

NOTE: Woodwind, brass and percussion players for ORCHESTRA will be selected from the first chairs selected for the All-State Orchestra from their recorded CD auditions.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

BASSOON - *Rubank Advanced Method for Bassoon, Vol.1 (Voxman pub. Rubank)*

- Track 1 **BASSOON**
- Track 2 Page 15. No. 50: Using staccato tongue ascending, legato tonguing descending. (Quarter note = 132)
- Track 3 Page 62. No. 10: Take 2nd endings with No D.C. al FINE. (Quarter note = 120)
- Track 4 Page 68. No. 36: First four lines to the fermata. (Quarter note = 116)
- Track 5 Page 23. No. 8: (Dotted quarter note = 66)
- Track 6 Page 72. No. 6. Line 4, measure three with pickup note to the end. (Quarter note = 110)
- Track 7 15 second pause, **BASSOON**, name, school, city

CLARINET (Eb, Bb and Soprano) - *Rubank Advanced Method of Clarinet, Vol. 1 (Voxman pub. Rubank)*

- Track 1 **CLARINET** (specify Eb, Bb or Soprano)
- Track 2 Chromatic scale. Low E to G4 in tongued legato quarter notes ascending and descending. (Quarter note = 132)
- Track 3 Page 5: Lines 1-5 plus four measures and one note. (Quarter note = 88.)
- Track 4 D Minor exercise by Ferling-Rose. Lines 1-4 (Larghetto).
- Track 5 Page 25: Line 4 measure 2 through line 8 and first note of measure 3 of line 8.
- Track 6 Grand Duo Concertante. Final Movement (Rondo). Begin at B; play 6 lines plus 2 measures and one note. (Dotted quarter = 84)

Track 7 15 second pause, (specify type of) **CLARINET**, name, school, city

CLARINET (Alto, Bass and Contra) - *Advanced Method for Clarinet, Vol. 1.*

(Gower/Voxman pub Rubank)

Track 1 **CLARINET** (specify Alto, Bass or Contra)

Track 2 Chromatic scale: Low E to C3 in tongued legato quarter notes ascending and descending. (Quarter note = 132.)

Track 3 Page 35. No. 14: All. Play bottom line. (Dotted quarter note = 80.)

Track 4 Page 50. No. 4: (Quarter note = 152.)

Track 5 Page 47. No. 24: Top lines. (Quarter note = 72.)

Track 6 15 second pause, (specify type of) **CLARINET**, name, school, city

ENGLISH HORN - *Advanced Method for Oboe, Vol.1 (Gower/Voxman pub. Rubank)*

Track 1 **ENGLISH HORN**

Track 2 Chromatic scale: Low B to F3 using tongued legato quarter notes ascending and staccato quarter notes descending. (Quarter note = 132)

Track 3 Page 33. No.16: First 4 lines ending on the last measure, First note. (Dotted quarter note = 116)

Track 4 Page 51. No. 22: (Quarter note = 100)

Track 5 Page 70. No. 6: First 7 lines ending on the 2nd measure, first note. (Quarter note = 72)
Piu animato (Quarter note = 92.)

Track 6 15 second pause, **ENGLISH HORN**, name, school, city

FLUTE - *Selected Studies for Flute (Voxman pub. Rubank)*

Track 1 **FLUTE**

Track 2 Chromatic scale: Low C to high C played in slurred eighth notes, ascending and descending. Three octaves. (Quarter note = 160)

Track 3 Page 14: Lines 1-7 ending on the half note "A". (Quarter note = 144.)

Track 4 Page 33: Lines 1-4 ending with first note in measure 5. (Quarter note = 112.)

Track 5 Page 38: Lines 1-3. (Quarter note = 69.)

Track 6 15 second pause, **FLUTE**, name, school, city

OBOE - *Advanced Method for Oboe, Vol.1 (Gower/Voxman pub. Rubank)*

Track I **OBOE**

Track 1 Chromatic scale. Low Bb to F3 using tongued legato quarter notes ascending and staccato quarter notes descending. (Quarter note = 132)

Track 3 Page 33. No. 16: First 4 lines ending on the last measure, First note. (Dotted quarter note = 116)

Track 4 Page 51. No. 22: (Quarter note = 100)

Track 5 Page 70. No. 6: First 7 lines ending on the 2nd measure, first note. (Quarter note = 72)
Piu animato (Quarter note = 92.)

Track 6 15 second pause, **OBOE**, name, school, city

PICCOLO - *Selected Studies for Flute* (Voxman pub. Rubank)

- Track 1 **PICCOLO**
- Track 2 Chromatic scale: Low D to high C ascending and descending. Almost three octaves. Play in slurred eighth notes. (Quarter note = 160)
- Track 3 Page 18: From line four, measure three through line eight plus one note. (Quarter note = 92)
- Track 4 Page 36: Beginning through first note of the first ending. (Quarter note = 60)
- Track 5 Page 40: Beginning through line five. (Dotted Quarter note = 69)
- Track 6 15 second pause, **PICCOLO**, name, school, city

SAXOPHONE - (Soprano, Alto, Tenor & Baritone) *Selected Studies for Saxophone*
(Voxman pub. Rubank)

- Track 1 **SAXOPHONE** (Specify Soprano, Alto, Tenor or Baritone)
- Track 2 Chromatic scale: Low Bb to F3 in tongued legato quarter notes ascending and staccato quarter notes descending repeating the top note. (Quarter note = 132.)
- Track 3 Page 32: First 24 measures. (Eighth note = 112)
- Track 4 Page 37: F minor. (Quarter note = 110)
- Track 5 Page 42: Beginning at the 3rd line last measure to the end. (Dotted quarter note = 60)
- Track 6 15 second pause, (specify type of) **SAXOPHONE**, name, school, city

2009 ALL-STATE BAND AUDITION MATERIALS

for BRASS: page 4 – 6

All wind and percussion entries for band or orchestra should follow these instructions. Do not introduce each selection but rather continue through the audition material in the order listed. Each exercise should be on a separate track. Directors should be aware that CDs are evaluated on correct notes, articulation tempos, and rhythms. Specific exercises show dynamics, tone, and style. The chromatic scale will show the control throughout the practical range of the instruments.

NOTE: Woodwind, brass and percussion players for All-State Orchestra will be selected from the first chairs selected for the All-State Band from their recorded CD auditions.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

BARITONE (Bass Clef and Treble Clef): Arban's *Complete Method for Trombone and Baritone, Parts I and II.* Carl Fischer Inc. Publisher

NOTE: Treble clef baritone will take materials from bass clef and transpose.

- Track 1 **BARITONE**
- Track 2 Chromatic scale: Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)
- Track 3 Page 77. No. 64: (Quarter note = 96.)
- Track 4 Page 55. No. 41: (Quarter note = 88.)
- Track 5 Page 236. Theme. Two lines plus four measures and one note. Play with dynamics and expression. (Quarter note = 80)
- Track 6 Page 236. Variation I: First two lines plus one note. Play with dynamics and expression. (Quarter note = 80.)
- Track 7 15 second pause, **BARITONE**, name, school, city

CORNET – Arban's *Complete Conservatory Method for Trumpet* by Goldman and Smith (Carl Fischer Inc. Publisher)

- Track 1 **CORNET**
- Track 2 Chromatic scale: Low F# to high C. Tongued legato ascending and descending. (Quarter note = 132.)
- Track 3 Page 34, No. 33: First line plus 2 measures. Double tongued exercise. (Dotted quarter note = 116.)
- Track 4 Page 56. No. 69: Line 2. (Quarter note = 126.)
- Track 5 Page 226. No. 118: Two lines and two measures. Dynamic interpretation will be a consideration. (Quarter note = 60.)
- Track 6 Page 285. No. 1: Lines 1-3 plus 2 measures. (Quarter note = 96.)
- Track 7 15 second pause, **CORNET**, name, school, city

EUPHONIUM - *Complete Method for Trombone and Baritone, Parts I and II. By Arban. Carl Fischer Inc. Publisher .*

- Track 1 **EUPHONIUM**
Track 2 Chromatic scale: Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)
Track 3 Page 77. No. 64: (Quarter note = 96.)
Track 4 Page 55. No. 41: (Quarter note = 88.)
Track 5 Page 236. Theme. Two lines plus four measures and one note. Play with dynamics and expression. (Quarter note = 80)
Track 6 Page 236. Variation I: First two lines plus one note. Play with dynamics and expression. (Quarter note = 80.)
Track 7 15 second pause, **EUPHONIUM**, name, school, city

FRENCH HORN - *Preparatory Melodies to Solo Work for French Horn* by Max Pottage (pub. Belwin)

- Track 1 **FRENCH HORN**
Track 2 Chromatic scale: Low C to G3. Tongued legato ascending and descending. (Quarter note = 132.)
Track 3 Page 20. No. 50: (Dotted quarter note = 60.)
Track 4 Page 13. No. 35: (Dotted quarter note = 58.)
Track 5 Page 14-15. No. 37: (Quarter note = 92.)
Track 6 15 second pause, **FRENCH HORN**, name, school, city

TRUMPET – *Arban's Complete Conservatory Method for Trumpet* by Goldman and Smith (Carl Fischer Inc. Publisher)

- Track 1 **TRUMPET**
Track 2 Chromatic scale: Low F# to high C. Tongued legato ascending and descending. (Quarter note = 132.)
Track 3 Page 34, No. 33: First line plus 2 measures. Double tongue exercise. (Dotted quarter note = 116.)
Track 4 Page 56. No.69: Line 2. (Quarter note = 126.)
Track 5 Page 226. No.118: Two lines and two measures. Dynamic interpretation will be a consideration. (Quarter note = 60.)
Track 6 Page 285. No 1: Lines 1-3 plus 2 measures. (Quarter note = 96.)
Track 7 15 second pause, **TRUMPET**, name, school, city

TROMBONE - *Rubank Advanced Method for Trombone and Baritone, Vol. 1* and *Arban's Complete Method for Trombone and Baritone, Parts I and II.* (Carl Fischer Inc. Publisher.)

- Track 1 **TROMBONE**
Track 2 Chromatic scale: Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)
Track 3 Rubank - page 52. No. 10: (Quarter note = 104 (in 2/4))
Track 4 Rubank - page 54. No. 15: (Dotted quarter note = 56.)

- Track 5 Rubank - pages 38 and 39. No. 21: Top lines, no repeat. (Quarter note = 60.)
 Track 6 Arban - page 215. No. 9: First two lines plus two measures. (Quarter note = 84.)
 Track 7 15 second pause, **TROMBONE**, name, school, city

BASS TROMBONE - *24 Studies for Bass Trombone or Trombone with F Attachment by Boris Grigoriev (published by International Music Company and edited by Allen Ostrander).*

- Track 1 **BASS TROMBONE**
 Track 2 Chromatic scale from pedal Bb to F above the Bass Clef Staff and back. (Quarter note = 120)
 Track 3 Exercise #1: Last 16 bars. Lento
 Track 4 Exercise #4: Last 32 bars. Allegro
 Track 5 15 second pause, **BASS TROMBONE**, name, school, city

TUBA – *Rubank's Advanced Method for Eb & BBb Bass Vol. I by Wm. Gower and H. Voxman (Rubank Publisher)*

- Track 1 **TUBA**
 Track 2 Chromatic scale: Low G to G3. Tongued legato ascending and descending. (Quarter note = 132.)
 Track 3 A Major scale: Two octaves. Tongued legato ascending and descending. (Quarter note = 120.)
 Track 4 Page 52. No. 19: First two lines plus one measure. (Half note = 92.)
 Track 5 Page 53. No. 22: First three lines. (Quarter note = 92.)
 Track 6 Page 34. No.16: (Quarter note = 76.)
 Track 7 15 second pause, **TUBA**, name, school, city

2009 ALL-STATE BAND AUDITION MATERIALS for PERCUSSION

In an effort to select versatile percussionists, students must submit an audition recording which includes all four of the major groups shown below.

NOTE: Woodwind, brass and percussion players for the All-State Orchestra will be selected from the first chairs selected for the All-State Band from their recorded CD auditions.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

PERCUSSION - Audition Etudes by Garwood Whaley published by Meredith Music Publications

Track 1 **PERCUSSION**

SNARE DRUM:

Track 2 Rudimental roll (double stroke) played slow to fast (open to closed)

Track 3 Orchestra roll (multiple bounce) played pp < ff > pp

Track 4 Page 10: Etude #11. Tempo as marked.

TIMPANI:

Track 5 Roll pp < ff > pp on low G and high D. (The intent is for this to be done separately.)
Roll on G then roll on D.)

Track 6 Play F major scale using two timpani. Use legato stroked quarter notes ascending and
descending. (Quarter note = 80)

Track 7 Page 17: Etude #11. Tempo as marked.

MALLETS:

Track 8 Chromatic Scale: Two octaves, starting anywhere, using sixteenth notes ascending and
descending. (Quarter note = **104**)

Track 9 D and Bb major scales. Two octaves using eighth notes and repeating the top note.
(Quarter note = 120) Do not stop recording between scales.

Track 10 Page 21: Etude #5. Tempo as marked.

MULTIPLE PERCUSSION:

Track 11 Page 30: Etude #5. Tempo as marked.

Track 12 15 second pause, **PERCUSSION**, name, school, city

2009 ALL-STATE BAND and/or ORCHESTRA AUDITION MATERIALS for PIANO

All **sonatina exercises** come from the *Schirmer's "Sonatina Album for the Piano, vol. 51"*

All **scales** should be played hands together, 3 octaves ascending and descending.
(Quarter note = 160)

Octave scale rhythm should be:

quarter note, eighth-eighth, eighth-eighth, eighth-eighth, quarter note.

(Quarter notes are played on the octaves.)

Do not repeat the top octave notes when descending.)

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

PIANO – “Sonatina Album for the Piano, vol. 51” published by Schirmer

- Track 1 **PIANO**
- Track 2 D Major Scale
- Track 3 Ab Major Scale
- Track 4 C harmonic minor Scale
- Track 5 F# melodic minor Scale
- Track 6 Pages 36-37: "Sonatina Op.36, No.2" by Clementi; Mvt.1 Allegretto; quarter note=120;
no repeats
- Track 7 Pages 17-18: "Sonatina Op.20, No.3" by Kuhlau; Mvt. 2 Larghetto; eighth note =92; no
repeats
- Track 8 15 second pause, **PIANO**, name, school, city

2009 ALL-STATE VOCAL AUDITION MATERIALS

Do not introduce each selection but rather continue throughout the audition materials in the order listed. Each exercise will be on a different track. All exercises are to be recorded a capella. The pitch should be given only once before each exercise and must be heard on the CD. Students may or may not repeat the "DO" at the top of the scale.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

Track 1 **VOICE PART** (Specify Soprano 1, 2, Alto 1, 2, Tenor 1, 2 or Bass 1, 2)

Track 2 Sing a one-octave major scale starting on the note named ascending and descending with do-re-mi-fa-sol-la-ti-do. (Quarter note = 72)

| | |
|---|---|
| Soprano ID (space below treble clef) | Tenor I Eb (third space on bass clef) |
| Soprano II C (middle C) | Tenor II C (second space on bass clef) |
| Alto I A (below middle C) | Bass I Ab (first space on bass clef) |
| Alto II G (below middle C) | Bass II F (space below bass clef) |

Track 3 Sing a one-octave major scale starting on the note named ascending and descending with do-re-mi-fa-sol-la-ti-do. (Quarter note = 72)

| | |
|---|--|
| Soprano I Bb (third line on treble clef) | Tenor I G (fourth space on bass clef) |
| Soprano II Ab (third space on treble clef) | Tenor II F (fourth line on bass clef) |
| Alto I F (first space on treble clef) | Bass I Eb (third space on bass clef) |
| Alto II Eb (first line on treble clef) | Bass II Db (third line on bass clef) |

Track 4 Sing the words "***I love to sing***" on a descending, octave arpeggio (8-5-3-1) in the assigned key for your voice part. Repeat it six (6) times for a total of seven (7) patterns with each repetition being one-half-step higher than the previous one. **Do not sing or hum the new pitch; just think it.** Only one pitch is to be given for the entire exercise to test the ability of the applicant to think intervals in chromatic sequence.

| | |
|--|---|
| Soprano I Bb (third line on treble clef) | Tenor I C (first ledger line above bass clef) |
| Soprano II Bb (third line on treble clef) | Tenor II C (first ledger line above bass clef) |
| Alto I G (second line on treble clef) | Bass I G (fourth space on bass clef) |
| Alto II G (second line on treble clef) | Bass II G (fourth space on bass clef) |

Track 5 Sing unaccompanied the melody and words of ***America, The Beautiful***, first stanza and chorus only (start with "*Oh Beautiful...*" and end with "*...from sea to shining sea*"). Remember to begin on the fifth.

| | |
|----------------------------------|--------------------------------|
| Soprano I Key of D | Tenor I Key of D |
| Soprano II Key of C | Tenor II Key of C |

Alto I Key of B
Alto II Key of A

Bass I Key of B
Bass II Key of A

Track 6 15 second pause, (specify) **VOICE PART**, name, school, city

2009 ALL-STATE STRING AUDITION MATERIALS

page 10-11

It is standard procedure in the playing of scales on orchestral string instruments to use a so-called “turn-around” or “loop” at the beginning and end of the scale. An example in G Major would be to play pitches B-A-G-A-B-C-D-E-F#-G to begin and the pitches G-F#-E-D-C-B-A-G-B-A-G to end.

The CD adjudicator should make no distinction between students using the “turn-around” and those who do not.

Adjudication of scales should focus on factors such as pitch, rhythm, bowings and tone quality. Quality of tone and intonation will be a major factor.

(Please refer to the AUDITION RECORDING section of the music handbook for more details.)

VIOLIN - *75 Melodious and Progressive Studies, Opus 36, Book 1 (Mazas, published Schirmer)*

- Track 1 **VIOLIN**
- Track 2 Three-octave A major scale: Sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 108)
- Track 3 Three-octave A melodic minor scale: Sixteenth notes ascending and descending, détaché. (Quarter note = 92)
- Track 4 Exercise 8: Start at pick-up to E major section, play 16 measures and end on E. (Quarter note = 72)
- Track 5 Exercise 23: Play the first 25 measures. Follow indicated markings and suggestions. (Eighth note = 96)
- Track 6 Identify and play a one-minute excerpt from your solo literature.
- Track 7 15 second pause, **VIOLIN**, name, school, city

VIOLA - *Etudes Speciales, Opus 36, Book 1 (Mazas, published Schirmer)*

- Track 1 **VIOLA**
- Track 2 Three-octave D major scale: Sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 108)
- Track 3 Three-octave D melodic minor scale: Sixteenth notes ascending and descending, détaché. (Quarter note = 92)
- Track 4 Exercise 8: Start at pick-up to A major section, play 16 measures and end on A. (Quarter note = 72)
- Track 5 Exercise 23: Play the first 25 measures. Follow indicated markings and suggestions. (Eighth note = 96)
- Track 6 Identify and play a one-minute excerpt from your solo literature.

Track 7 15 second pause, **VIOLA**, name, school, city

CELLO - *Violoncello Method (Kummer, published Schirmer)*

Track 1 **CELLO**
Track 2 Three-octave D major scale: Sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 88)
Track 3 Three-octave E melodic minor scale: Sixteenth notes ascending and descending, detaché. (Quarter note = 72)
Track 4 Page 78, exercise 70: Top part. (Quarter note = 72)
Track 5 Page 86, exercise 79: Top part. (Eighth note = 100)
Track 6 Identify and play a one-minute excerpt from your solo literature.
Track 7 15 second pause, **CELLO**, name, school, city

STRING BASS - *New Method for Double Bass, Book 1 (Simandl, pub. C. Fischer)*

Track 1 **STRING BASS**
Track 2 Two-octave F major scale: Sixteenth notes ascending and descending, slur four notes per bow. (Quarter note = 88)
Track 3 Two-octave E melodic minor scale: Sixteenth notes ascending and descending, detaché. (Quarter note = 72)
Track 4 Page 75, exercise 9. (Quarter note = 88)
Track 5 Page 122, first sixteen measures. (Quarter note = 82)
Track 6 Identify and play a one-minute excerpt from your solo literature.
Track 7 15 second pause, **STRING BASS**, name, school, city

HARP

Track 1 **HARP**
Track 2 In a 2/4 meter and using the same tempo throughout the scale, play a G melodic minor scale ascending and a G natural minor scale descending in the following three ways, striking the root tone once, and continuing without pausing between scales.
A. Scale One: Play one octave of the above scale using quarter notes.
B. Scale Two: Play two octaves of the above scale using eighth notes.
C. Scale Three: Play three octaves of the above scale using eighth note triplets.
Track 3 Play measures 1-11 of "**Interlude**" from *A Ceremony of Carols* by Benjamin Britten.

- Track 4 Play *Seguidilla* from the *Suite of Eight Dances*” by Carlos Salzedo. (Note–you may use a tempo slower than the one indicated.)
- Track 5 15 second pause, **HARP**, name, school, city