

Alabama Bandmasters Association High School All-State Band

**A Message from John Cooper
Vice-President, ABA
Chairman, Music Selection Committee**

The materials selected for the Alabama All-State Band Auditions represent a conscientious effort by the Music Selection Committee to improve the quality of the All-State Bands and provide an equitable method of selecting the participants. Thanks to the members of the Committee for their valuable input and contributions to the compilation of the audition materials.

Please note the following:

- 1. The snare drum audition must be performed with concert equipment (Snare drum and sticks)**
- 2. Snare drum rudiments must be performed *as written* in the following list of audition materials.**
- 3. The tempo of scales is a suggested tempo. An eighth note “feel” must be maintained when playing scales.**

District Chairmen: Please make note of the following audition criteria:

- 1. All students except percussion must be auditioned by number behind a screen.**
- 2. Students will not be allowed to audition if their director is not present to help judge auditions. Exceptions to this may be granted by the District Chairman.**
- 3. A student will be allowed to audition on only one instrument except for flute/piccolo and percussion (remember that Middle School piccolos will be auditioned at the All-State Festival, NOT AT THE DISTRICT AUDITION).**
- 4. Wind players must correctly play a minimum of seven scales and their arpeggios (five for the Middle School Band). See the pages relating to percussion auditions for such requirements. Failure to fulfill these requirements will terminate the audition. ALL SCALES MUST BE MEMORIZED. ANY STUDENT FOUND USING SCALE SHEETS DURING AUDITIONS WILL BE DISQUALIFIED.**
- 5. No alternate will be allowed to participate in the All-State Bands unless assigned by the ABA President.**

Your suggestions or questions are always welcomed.

**2011 ALL-STATE AUDITION REQUIREMENTS
FOR ALL WIND INSTRUMENTS AND STRING BASSES
RED, WHITE, AND BLUE BAND**

All Scales will be played one octave except for Eb and Bb Soprano Clarinets, Flute/Piccolo, and Mallet Percussion. Those instruments must play all scales and arpeggios two octaves. These scales are NOT concert pitch – they are WRITTEN pitch. All scales must be memorized, including the chromatic scales. Ranges for chromatic scales are listed with the requirements for the individual instruments. String basses must bow scales. All string bass players audition at the Middle School District Team Auditions.

12 Major Scales and Arpeggios:

C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G, 1 point for each scale, plus 1 point for each related arpeggio. To be played in eighth notes at a suggested tempo of MM quarter note =120.

Minor Scales and Arpeggios

C Harmonic Minor

A Melodic Minor

1 point for each scale, plus 1 pint for each related arpeggio. To be played in eighth notes at a suggested tempo of MM quarter note = 120.

Point Breakdown

12 Major Scales and arpeggios	24	points
Chromatic Scale	4	points
Minor Scales	4	points
Prepared Studies		
No. 1	15	points
No. 2	15	points
No. 3	15	points
Tone Quality		10 points
Sight Reading	38	points
Total Possible Score		125 Points

ALL-STATE INSTRUMENTAL AUDITION
METHOD BOOKS FOR RED, WHITE AND BLUE BAND

<u>Instrument</u>	<u>Title/Composer/Arranger</u>
Flute/Piccolo	COMPLETE BROOKE METHOD FOR FLUTE James Pappoutkis
Oboe	PRACTICAL AND PROGRESSIVE OBOE METHOD Andraud
Bassoon	PRACTICAL METHOD FOR BASSOON Weissenborn
Eb & Bb Clarinet	CELEBRATED METHOD FOR CLARINET Klose/Bellison
Alto/Bass/Contra Bass Clarinet	ADVANCED STUDIES FROM THE WORKS OF WEISSENBORN Rhodes
Alto/Tenor Baritone Saxophone	UNIVERSAL METHOD FOR SAXOPHONE Deville
Bb Cornet/Trumpet Baritone (T.C.)	ARBAN'S COMPLETE CONSERVATORY METHOD Goldman/Smith/Gordon
French Horn	335 SELECTED MELODIOUS PROGRESSIVE & TECHNICAL STUDIES FOR FRENCH HORN Pottag/Andraud (Book 1)
Trombone Baritone (B.C.)	ARBAN'S FAMOUS METHOD FOR TROMBONE AND BARITONE AND BARITONE Randall/Mantia
Tuba	ADVANCED STUDIES FOR Bb BASS Tyrell
String bass	30 ETUDES FOR THE STRING BASS F. Simandl
Snare Drum	PORTRAITS IN RHYTHM Anthony J.Crone Pub. Belwin Mills Corp.
Tympani	MUSICAL STUDIES FOR THE INTERMEDIATE TYMPANIST Whaley
Mallet	MODERN SCHOOL FOR THE MARIMBA, XYLOPHONE & VIBRAPHONE Goldenberg

All scales in eighth notes, MM quarter note = 120

PICCOLO AND FLUTE REQUIREMENTS

Chromatic Scale FLUTE: C to C 3 octaves
PICCOLO: D to D 2 octaves

Prepared Studies

- No. 1 Page 43, Exercise IV. Piccolo play measures 4 & 20 up one octave.
MM Quarter note = 108
- No. 2 Page 188, "Romance". Play from beginning through cadenza in line 5,
page 189. Stop on low "C". Piccolo stop on low "D".
MM Quarter note = 96
- No. 3 Page 196, "Badinerie", entire exercise. MM Quarter note = 126

OBOE REQUIREMENTS

Chromatic Scale C to C 2 octaves

Prepared Studies

- No. 1 Page 65, "Pavane". Play from the beginning to the downbeat of the 3/8
time change on line 4. MM Dotted quarter note = 72
- No. 2 Page 104, "Andante". Play entire exercise.
MM Quarter note = 80
- No. 3 Page 105, "Allegretto". Play from the beginning to the end of measure 6
on line 3. MM Quarter note = 132

BASSOON REQUIREMENTS

Chromatic Scale F below the staff to F above the staff 2 octaves

Prepared Studies

- No. 1 Page 82, Exercise No. 3. Entire exercise, no repeats.
MM Quarter note = 120
- No. 2 Page 84, Exercise No. 9. Play to first note (Eb) of first measure on
page 85. MM Quarter note = 138
- No. 3 Page 86, Exercise No. 11. Entire exercise.
MM Quarter note = 96

All scales in eighth notes, MM quarter note = 120

E♭ & B♭ SOPRANO CLARINET REQUIREMENTS

Chromatic Scale From low E to high G above the staff

Prepared Studies

- No. 1 Page 146, “Rondo”, TOP LINE. Play from the beginning to FINE in 4th measure in top line of page 147.
MM Dotted Quarter note = 76
- No. 2 Page 183, Exercise No. 11 “Adagio”. Play top part of duet from beginning to page 184, line 1, measure 2, beat 1 (3rd line B♭).
MM Eighth note = 120
- No. 3 Page 218, Exercise No. 2 “Allegro non troppo”. Play from beginning to line 7, measure 3, quarter note “G”. MM Quarter note = 92

ALTO, BASS, AND CONTRABASS CLARINET REQUIREMENTS

Chromatic Scale From low F to top line F 2 octaves

Prepared Studies

- No. 1 Page 26, Exercise No. 33. Play from the beginning to line 6, measure 3. Stop on note “G”. MM Quarter note = 72
- No. 2 Page 10, Exercise No. 14. Play first 8 lines.
MM Quarter note = 88
- No. 3 Page 7, begin on line 5, “Allegro scherzando”, and play to the end of the page. No repeats. MM Quarter note = 112

ALTO, TENOR AND BARITONE SAXOPHONE REQUIREMENTS

Chromatic Scale From low C to high F

Prepared Studies

- No. 1 Page 186, No. 7, “La Sonnambula”. Play the entire exercise.
MM Quarter note = 96
- No. 2 Page 223, “Bolero”. Play from the beginning to line 8, measure 4, beat 1 (C). MM Quarter note = 120
- No. 3 Page 226, No. 2. Play the entire exercise. MM Quarter note = 120

All scales in eighth notes, MM quarter note = 120

Bb CORNET/TRUMPET REQUIREMENTS

Chromatic Scale G to G 2 octaves

Prepared Studies

- No. 1 Page 212, Exercise 75, L'AMOR FUNESTO. Play the entire exercise.
MM Quarter note = 72
- No. 2 Page 293, No. 9. Start at Piu Allegro (line 9) and play to the end of the page. MM Quarter note = 124
- No. 3 Page 320, "Cavatina and Variations". Begin at measure 9 and play to the end of line 6 (D). MM Quarter note = 72

FRENCH HORN REQUIREMENTS

Chromatic Scale G to G 2 octaves

Prepared Studies

- No. 1 Page 24, "Allegro Moderato". Play from the beginning to line 7, measure 1. Stop on fermata.
MM Dotted Quarter note = 100
- No. 2 Page 57, Number 41, "Allegro". Play the first 4 lines. No repeats.
MM Quarter note = 96
- No. 3 Page 144, "Adagio". Play from the beginning to the end of line 6.
MM Quarter note = 58

TROMBONE REQUIREMENTS

Chromatic Scale F to F 2 octaves

Prepared Studies

- No. 1 Page 234, No 3: Fantasie Brillante. Begin on Line 2, measure 3 and stop on the first note in the last line.
MM Quarter note = 84
- No. 2 Page 246, "Variation 2." Play entire variation. No repeat. Take second ending. ..MM Quarter note = 92
- No. 3 Page 242, "Variation 1." Play entire variation. No repeat. MM Quarter note = 116

All scales in eighth notes, MM quarter note = 120

BARITONE (BASS CLEF) REQUIREMENTS
See Baritone Treble Clef exercises for interpretive markings
for these exercises

Chromatic Scale F to F 2 octaves



Prepared Studies

- No. 1 Page 225, No. 1: Fantasie and Variations. Begin in line 2, measure 3, beat 4.
End on the first note in the last line. MM Quarter note = 76
- No. 2 Page 270, "Theme, Moderato." Begin in line 11 and end on page 271, last note on line 2.
MM Quarter note = 96
- No. 3 Page 258, Variation 2. Play the entire variation. Stop on line 7, measure 1, beat 2. MM Quarter note = 96

BARITONE (TREBLE CLEF) REQUIREMENTS

Chromatic Scale G to G 2 octaves

Prepared Studies

- No. 1 Page 301, "Introduction". Play the entire section from line 2 to line 8,
measure 2 (C).
MM Quarter note = 76
- No. 2 Page 344, "Theme". Play from the beginning of "Theme" in line 7 to
the end of line 2, page 345 (C). See Baritone B.C. audition for rhythm
to be used in last measure of line 8. MM Quarter note = 96
- No. 3 Page 332, "Variation II". Play the entire exercise, ending on line 3,
measure 3, page 333.
MM Quarter note = 96

TUBA REQUIREMENTS

Chromatic Scale From low F to high F (2 octaves)

Prepared Studies

- No. 1 Page 5. Play from beginning to quarter note "C". line 6, measure 4.
MM Quarter note = 72
- No. 2 Page 12. Play the first 6 lines. MM Half note = 80
- No. 3 Page 24. Play from the beginning to quarter note "Bb" in line 5,
measure 6.
MM Eighth note = 144

All scales in eighth notes, MM quarter note = 120

**STRING BASS REQUIREMENTS
(ALL SCALES TO BE BOWED)**

Chromatic Scale E to E on the G string 2 octaves

Prepared Studies

- | | | |
|-------|---|-----------------------|
| No. 1 | Page 4, No. 2. Play to line 5, meas. 3, beat 2. | MM Quarter note = 112 |
| No. 2 | Page 8, No. 6. Play the first 5 lines.. | MM Quarter note = 138 |
| No. 3 | Page 10, No. 8. Play the first 4 lines. | MM Half note = 80 |

**ALL-STATE AUDITION REQUIREMENTS
FOR ALL PERCUSSION
RED, WHITE AND BLUE BAND**

FOR THE ALL-STATE PERCUSSION TRYOUTS THE STUDENT MUST COMPLETE ALL REQUIRED SNARE DRUM RUDIMENTS, CORRECTLY PLAY A MINIMUM OF SEVEN (7) MAJOR SCALES WITH THEIR RELATED ARPEGGIO AND SUCCESSFUL TUNE THE INTERVALS OF A MAJOR 3rd PERFECT 4th, PERFECT 5th AND A MAJOR 6th ON TIMPANI. SCALES AND ARPEGGIOS MUST BE PLAYED TWO OCTAVES.

All scales and arpeggios must be memorized, including the chromatic scales. The chromatic scale is to be played A - A two octaves

RUDIMENTS - Snare drum rudiments must be performed *as written in the following list of audition materials.*

12 MAJOR SCALES & ARPEGGIOS: C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G 1 point for each scale, plus 1 point for each arpeggio. Scales are to be played in eighth notes at a suggested tempo of MM quarter note = 120

MINOR SCALES & ARPEGGIOS:
C HARMONIC MINOR & ARPEGGIO
A MELODIC MINOR & ARPEGGIO

1 point for each scale, plus 1 point for each arpeggio. Scales are to be played in eighth notes at a suggested tempo of MM quarter note = 120.

TIMPANI TUNING

In order to test the student’s tuning ability and sense of relative pitch. He/she will be allowed one pitch from a tuning source before each segment of the audition (Interval Tuning, Prepared Exercise and Sight Reading). At the judge’s discretion up to 5 points may be deducted for each additional time the student finds it necessary to refer to an outside pitch during the Prepared Exercise or Sight reading.

POINT BREAKDOWN

LONG ROLL	10	POINTS
ORCHESTRAL (BUZZ) ROLL	10	POINTS
RUDIMENTS	10	POINTS
12 MAJOR SCALES AND ARPEGGIOS		24 POINTS
MINOR SCALES AND ARPEGGIOS		4 POINTS
CHROMATIC SCALE		4 POINTS
INTERVAL TUNING		4 POINTS
PREPARED EXERCISES	(3 EXERCISES @ 15 POINTS EACH)	75 POINTS
SIGHT READING	(3 EXERCISES @ 25 POINTS EACH)	45 POINTS
PLAYING TECHNIQUE	(3 AREAS @ 10 POINTS EACH)	<u>30 POINTS</u>

TOTAL POSSIBLE POINTS 216 POINTS

SNARE DRUM

The snare drum audition is to be performed on a concert snare drum with concert sticks.

Rudiments (must be performed as notated below)

Long Roll The long roll is to be performed open-closed-open with a smooth transition. 1 0 POINTS

Orchestral (Buzz) Roll The orchestral roll is to be performed for a minimum of 16 counts in 4/4 time (MM Quarter note = 120)
pp ff pp 10 POINTS

Rudiments To be played open-closed-open with a smooth transition. 5 POINTS EACH

1. Fl am Tap

2. Para diddle

Prepared Exercise (From "Portraits In Rhythm by Anthony Cirone) 25 POINTS

Page 14 – Exercise No. 12. Stop on Line 6, end of Measure 6.
MM Quarter note = 84

Sight reading 15 POINTS

Playing Technique 10 POINTS

MALLET PERCUSSION

Major / Minor Scales & Arpeggios AS STATED EARLIER
Chromatic Scale A to A 2 octaves 4 POINTS

Prepared Exercise (From "Modern School for the Marimba, Xylophone & Vibraphone by Garwood Whaley) 25 POINTS
Page 53 – "Exercise in 9/8 Rhythm" Stop on Line 4, end of Measure 1 on the rolled "A" ..MM Dotted Quarter note - 84

Sight reading	15 POINTS
Playing Technique	10 POINTS

TIMPANI

Interval Tuning Major 3rd, Perfect 4th, Perfect 5th, and Major 6th. 1 POINT EACH

Prepared Exercise (From “Musical Studies for the Intermediate Timpanist” by Garwood Whaley)

Page 30 – Stop at the end of Line 6 MM Quarter note = 56-60 25 POINTS

Sight reading	15 POINTS
Playing Technique	10 POINTS