

# Florida Bandmasters Association

## 2021 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 2020 for the January 2021 FMEA Conference)

### BRASS & PERCUSSION

**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 2021 All-State Concert Band Requirements printed in the handbook may audition.
- d) String Bass students should audition through the Florida Orchestra Association and must be a member of the band or orchestra program at their school.
- 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, 2020.
- 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 Brass and Percussion:**

*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 suggested tempi.
- 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 2:30 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  $\downarrow \uparrow \uparrow \downarrow$ . The scales will be tongued ascending and slurred descending where applicable. **Scales will be performed in the circle of fourths, starting with the concert key of: C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G.**
- 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. (**Percussionists** will be required to sight-read on snare and mallets.)

### 2021 All-State Concert Band (9<sup>th</sup> and 10<sup>th</sup> grade) Prepared Exercises

**Play the entire exercise unless specific measures are indicated.**

<p><b>Trumpet;</b> Chromatic: 2 octaves from C Lyrical Exercise: pg. 6, Coronation; m. 1-26, quarter note = 90 Technical Study: pg. 16/17, Prelude and Pantomime; pick up to m. 102 - end, quarter note = 152 <i>Concert Studies for Trumpet (written for Philip Smith) w/CD</i> <i>Publisher: Curnow Music/Hal Leonard</i></p>	<p><b>Euphonium TC;</b> Chromatic: 2 octaves from C <b>(transpose exercises)</b> Lyrical Exercise: pg. 20/21, #16; beginning - m. 24 + 1 note, quarter note = 120 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)</i> Technical Exercise: pg. 5, Moderato; m. 38-end, dotted quarter note = 88 <i>Selected Studies for Trombone by H. Voxman</i> <i>Publisher: Rubank/Hal Leonard</i></p>
<p><b>Horn in F;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 24, #6; top line, beginning - m. 22, no D.C., dotted quarter note = 63 Technical Exercise: pg. 50, #20; quarter note = 112 <i>Rubank Advanced Method Volume II</i></p>	<p><b>Tuba;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 43, #26; quarter note = 60 Technical Exercise: pg. 50, #9; dotted quarter note = 136 <i>Rubank Advanced Method Volume II</i></p>
<p><b>Trombone;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 20/21, #16; beginning - m. 24 + 1 note, quarter note = 120 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)</i> Technical Exercise: pg. 5, Moderato; m. 38-end, dotted quarter note = 88 <i>Selected Studies for Trombone by H. Voxman</i> <i>Publisher: Rubank/Hal Leonard</i></p>	<p><b>Percussion;</b> Percussionists must audition <u>in all three areas.</u>  <b>Mallets;</b> Chromatic: 2 octaves from Bb Exercise: pg. 30-31, Giga from Partita No. 3, in E Major – Bach; beginning to count 4 of m. 16, dotted quarter note = 65 <i>Masterworks for Mallets trans. by Beth Gottlieb</i> <i>Publisher: Row-Loff</i></p>
<p><b>Euphonium BC;</b> Chromatic: 2 octaves from Bb Lyrical Exercise: pg. 20/21, #16; beginning - m. 24 + 1 note, quarter note = 120 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)</i> Technical Exercise: pg. 5, Moderato; m. 38-end, dotted quarter note = 88 <i>Selected Studies for Trombone by H. Voxman</i> <i>Publisher: Rubank/Hal Leonard</i></p>	<p><b>Snare;</b> Exercise: pg. 6, Etude 4; dotted quarter note = 58  <i>Portraits in Rhythm (CR 1966) by Anthony Cirone,</i> <i>Publisher: Belwin Mills</i></p> <p><b>Timpani;</b> Exercise: pg. 30, Etude 19; no repeats, no 1st ending, half note = 72 <i>Pedal to the Kettle by Kirk J. Gay</i> <i>Tapspace Publication</i></p>

CB tpt lyrical

# CORONATION

Timothy Johnson (ASCAP)

TRACK 1

Maestoso (♩ = 90)

*mf marc.* *f* *mf* *cresc.*

10

*f* *mf* *f*

*mf* *f* *mf* *f* *mf* *f*

18

*mf* *f*

*Rall.*

*mf* *cresc.* *f*

27 Slower (♩ = 60)

*mf* *mp legato* *mf* *mp* *mf*

*p* *mf* *p* *mf* *p* *cresc.*

35

*mf* *f*

*Rall.*

41 Maestoso (♩ = 90)

*mp* *mf marc.*

47

*f*

*Rall.*

CB tpt technical

78

*f*

*p* *f* *mp cresc.* *mf*

*f* *mp cresc.* *mf*

93

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

Opt. 8vb.

97

*f* *mf*

*ff* *mp*

106

*f* *p* *cresc.*

*f* *mf*

115

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

*cresc.* *f*

Con Tom Lynne

SICILIENNE

GALLAY

Andantino

6

Musical score for 'Sicilienne' by Gallay, measures 6-13. The score is in 3/4 time with a key signature of two flats. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include piano (*p*) and forte (*f*). The piece concludes with a double bar line and the instruction 'D.C. al'.

Andante (in three)

7

GOSTINELLI

Musical score for 'Sicilienne' by Gostinelli, measures 14-17. The score is in 3/4 time with a key signature of two flats. It begins with a piano introduction marked 'Andante (in three)'. Dynamics include piano (*p*).

Allo moderato

19 *mf*

Musical score for measures 19-20. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of four staves of music. The first staff begins with a dynamic marking of *mf*. The melody is characterized by eighth-note patterns and slurs.

Con Horn Tech

Marziale

20 *f* *mp* *f*

Musical score for measures 20-21. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *f* and features several triplet markings. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *f*. The music is more rhythmic and includes various articulations.

Andante sostenuto

21 *p*

Musical score for measures 21-22. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of two staves of music. The first staff begins with a dynamic marking of *p*. The music is slower and more melodic, featuring long slurs and a *p* dynamic marking.

20

47



*mf dolce*

53



59



64



70



*a piacere*

76

*a tempo*



*mp dolce*

82



87



*rall.*

91



CB Yoane Iyrieni

Allegro (♩ = 120)

No. 16



*p*

7



13



18



23



28



32



37



42



48



53



58



63







mf

f

Concert Tuba Lyricale<sup>1</sup>  
 Andante mosso  
*B♭ Bass only*

BORGHI

26

*p e legato*

*crescendo*

f

p

f

p

f

p

Adagio

KLING

*B♭ Bass only*

27

f

p

pp

# Concerto Tuba Tech

Allegro vivace

9

Musical score for measures 9-10, marked *Allegro vivace*. The music is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of five staves of music, featuring a continuous eighth-note pattern with various rests and slurs.

Andantino

*BB♭ Bass only*

10

Musical score for measures 10-11, marked *Andantino*. The music is written in bass clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of four staves of music. The first staff begins with a *p* (piano) dynamic marking. The piece concludes with a *f* (forte) dynamic marking and a *rit.* (ritardando) instruction.

Allegro

*E♭ Bass only*

11

Musical score for measure 11, marked *Allegro*. The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves of music, starting with a *p* (piano) dynamic marking.

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# Giga from Partita No. 3 in E Major

(BWV 1006)

♩ = 65 Allegro

J.S. Bach  
transcribed by Joshua Priest

**A**

*mf*

*p*

*sub. f*

*mp*

*f*

*mp*

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**Giga from Partita No. 3 in E Major**

pg. 2

**B**

Musical score for Giga from Partita No. 3 in E Major, page 2. The score consists of eight staves of music in E major, numbered 17 to 32. It includes dynamic markings such as *f* and *p*. A large watermark "Used By Permission" is overlaid diagonally across the page.

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6 This piece should be played with a feeling of two beats per measure, and with exaggeration of the extremely loud to extremely soft dynamic changes. Notice that the last five measures form a "coda".

CB snare

4

Andante grandioso  $\text{♩} = 58$

The musical score consists of ten staves of music. The first staff is in 6/8 time and begins with a *ff* dynamic. The second staff has a *pp* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *f* dynamic and includes triplet markings. The fifth staff has a *f* dynamic. The sixth staff has a *dim.* dynamic. The seventh staff has a *pp* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *fff* dynamic. The tenth staff has a *fff* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *ppp* to *fff*. There are several triplet markings and accents throughout the piece. The piece concludes with a coda of five measures.

# ***PEDAL TO THE KETTLE***

*ETUDES AND SOLOS FOR TIMPANI*

*by Kirk J. Gay*



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TSPB-14

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# Etude 4

Etude 4 concentrates on moving quickly between drums. Again, I have purposely not included stickings so you can decide whether shifting, crossing, or double strokes will work best for you. Measures 10 – 17 are an excerpt from the solo *The Black Hammock*, which is located in the last section of the book. The etude should be played on the middle two drums. (26" & 29")

$\text{♩} = 128$

Bb-Eb *p*

5 *f*

9 *mf*

13

16 *f*

21

25 *p*

# Etude 19 Tympanic Metamorphoses

This etude is an ode to the timpani part from the 2nd movement of Hindemith's *Symphonic Metamorphoses*. Tempo control, dynamics, and balance among all four drums is the focus of this piece. In measure 16 you can choose to use cross sticking or doubles to play the repeated figure. Whichever you decide, be sure that the rhythm is even and all the drums speak the same. In the final section, work to get each dynamic softer than the previous dynamic. I like to muffle the C in the last measure while I play the D to really get that note to speak.

$\text{♩} = 72$

A-C-D-F *ff*

6 *mp - mf*

12 *f*

18

24 *p* *f*

30 *mf* *mp*

34 *p* *pp*



# Etude 26 Rolling Down the Highway

Rolls are the main focus of this etude. The center section in 6/8 features a challenging passage of constant rolling while tuning. As stated in the first section of the book, always lead with the same hand as the direction you are moving. When moving to the right, lead with the right, etc. Work to make the gliss in the next to last measure decrescendo and place the last note right in time. Resist the tendency to let a space open up before the last downbeat.

♩. = 72

G-B-D-F

*p* *f* *p* *mf* B↑C

6

*p* *mf* *p* *mf*

11

*p* *mf* *p* *mf* C↓B

15

*p* *mf* *p* *mf* B↓A *mp* A↑B B↑C

22

F↑G G↓F C↓B *p* *mf* *p* *mf*

29

*p* *mf* *p* *mf*

33

*mf* *mp* *mf* *mp* B↑C

38

*p* *mf* *p* *mf* *gliss.* *p*