

# Florida Bandmasters Association

## 2021 ALL-STATE **SYMPHONIC BAND** AUDITION REQUIREMENTS

(For the 11<sup>th</sup> and 12<sup>th</sup> grade All-State Band – auditioning in September of 2020 for the January 2021 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 2021 All-State Symphonic 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 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. **Student will determine tempi.**
- 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 2:30 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  $\downarrow \uparrow \uparrow \uparrow \uparrow \uparrow \downarrow$ . 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.

### 2021 All-State Symphonic Band (11<sup>th</sup> and 12<sup>th</sup> grade) Prepared Exercises

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

<p><b>Piccolo;</b> Chromatic: 2½ octaves from Eb to Bb                      Exercise: pg. 39, #7; m. 9-20  <i>Melodious &amp; Progressive Studies for Flute, Book 1</i>  <i>Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</i>                      All Piccolo students <b>MUST</b> 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><b>Bb Clarinet;</b> Chromatic: 3 octaves from E                      Lyrical Exercise: pg. 23, #19; m. 1-29 + 1 note                      Technical Exercise: pg. 10, #6; m. 1-31, no repeats  <i>32 Etudes for Clarinet C. Rose, Melvin Warner, Editor 2002</i></p>
<p><b>Flute;</b> Chromatic: 3 octaves from C                      Lyrical Exercise: pg. 12, Lento - melody by Massenet                      Technical Exercise: pg. 9, #9; m. 40 - end  <i>Melodious &amp; Progressive Studies for Flute, Book 1</i>  <i>Revised by Robert Cavally, Pub: Southern Music Co. (CR 1984)</i></p>	<p><b>Bass Clarinet;</b> Chromatic: 3 octaves from E                      Lyrical Exercise: pg. 15, #20                      Technical Exercise: pg. 6, #10; m. 9-end, no repeats  <i>Advanced Studies, William Rhoads, Pub: Southern Music</i></p>
<p><b>Oboe;</b> Chromatic: 2 octaves from D                      Lyrical Exercise: pg. 3, #5; m. 1-31 + 1 note                      Technical Exercise: pg. 17, #34  <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i>  <i>revised by Albert Andraud, Pub: Southern Music Co.</i></p>	<p><b>Eb Contra Alto, Bb Contra Bass Clarinet;</b>                      Chromatic: 2 octaves from E                      Lyrical Exercise: pg. 7, #11; m. 1-22                      Technical Exercise: pg. 23, #30; m. 1-32  <i>Advanced Studies, William Rhoads, Pub: Southern Music</i></p>
<p><b>English Horn;</b> Chromatic: 2 octaves from D                      Exercise: pg. 20, #39; m. 1-16  <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i>  <i>revised by Albert Andraud, Pub: Southern Music Co.</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.</p>	<p><b>Soprano Saxophone;</b> Chromatic: Low Bb - High F                      Exercise: pg. 19, #38; beginning - m. 23 + 1 note  <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i>  <i>revised by Albert Andraud, Pub: Southern Music Co.</i>                      All Soprano Saxophone students must audition on alto saxophone. Their Alto audition will determine membership in the band and the Soprano double will be determined by the Soprano audition. The Soprano audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.</p>
<p><b>Bassoon;</b> Chromatic: 3 octaves from Bb                      Lyrical Exercise: pg. 3, #27; m. 1-21                      Technical Exercise: pg. 30, #40; m. 1-16  <i>Studies For Bassoon, Concert Studies, Opus 26, Book 2</i>  <i>L. Milde: Cundy-Bettoney Co.</i></p>	<p><b>Alto Saxophone;</b> Chromatic: 2 octaves from F                      Lyrical Exercise: pg. 1, #1; m. 1-15 + 1 note                      Technical Exercise: pg. 6, #12  <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i>  <i>revised by Albert Andraud, Pub: Southern Music Co.</i></p>
<p><b>Contra Bassoon;</b> Chromatic: 2 ½ octaves Bb to F                      Exercise: pg. 122, #14; m. 41 - end  <i>Weissenborn Method For Bassoon, New Enlarged Edition</i>  <i>Publisher: Carl Fischer</i>                      All Contra Bassoon students must audition on Bassoon. Their Bassoon audition will determine membership in the band and the Contra double will be determined by the Contra audition. The Contra audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.</p>	<p><b>Tenor Saxophone;</b> Chromatic: 2 octaves from F                      Lyrical Exercise: pg. 15, #29                      Technical Exercise: pg. 5, #10  <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i>  <i>revised by Albert Andraud, Pub: Southern Music Co.</i></p>
<p><b>Eb Clarinet;</b> Chromatic: 3 octaves from E                      Exercise: pg. 18, #14; m. 1-16  <i>32 Etudes for Clarinet C. Rose, Melvin Warner, Editor 2002</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><b>Baritone Saxophone;</b> Chromatic: 2 octaves from F                      Lyrical Exercise: pg. 13, #25; m. 1-14                      Technical Exercise: pg. 4, #8  <i>48 Famous Studies for Oboe or Saxophone (1st Oboe) W. Ferling,</i>  <i>revised by Albert Andraud, Pub: Southern Music Co.</i></p>

Sym Or lyrical

11+12 OB

Andante cantabile (80=♩)

Musical score for the first section, 'Andante cantabile (80=♩)'. It consists of seven staves of music in G major and 3/4 time. The score includes various dynamics such as *p*, *mf*, *f*, and *pp*, as well as performance markings like *cresc.*, *rit.*, and *poco rall.*. The music features flowing lines with many trills and slurs. Measure numbers 1 through 32 are indicated above the notes.

2 11+12 OBOE 0607 11+12 OB  
4 11+12 BALI  
9 SB BS  
= BS

Allegretto scherzo (76=♩)

Musical score for the second section, 'Allegretto scherzo (76=♩)'. It consists of five staves of music in G major and 3/4 time. The score is characterized by a rhythmic, dotted pattern. Dynamics include *f*. Measure numbers 1 through 32 are indicated above the notes.

(2005 11-12 ob.)  
/11 ob)

13-14  
03

### Adagio (72 = ♩)

33 *p* *cresc.* *poco* *f* *p* *f* *cresc.* *f* *ad libitum* *mf* *dolce* *p* *cresc.* *f* *pp* *p* *mf* *dim.* *p*

### 2 Sym. ob Tech

### Allegretto risoluto (120 = ♩) All

34 *f* *mf* *mf* *mf* *mf*

- (1) Use the open C#.
- (2) All through this study the open C# may be used.

# Sym E. Horn

20

Largo (80 = ♩)

39

Musical score for the Largo section, measures 39-40. The music is in E major and 2/4 time. It consists of four staves. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has mezzo-forte (*mf*) and forte (*f*) dynamics, with a crescendo (*cresc.*) marking. The fourth staff has piano (*p*) and crescendo (*cresc.*) markings.

Allegretto (66 = ♩)

40

Musical score for the Allegretto section, measures 40-49. The music is in E major and 3/8 time. It consists of ten staves. The first staff begins with a forte (*f*) dynamic. The second staff has mezzo-forte (*mf*) and crescendo (*cresc.*) markings. The third staff has mezzo-forte (*mf*) and crescendo (*crescendo*) markings. The fourth staff has forte (*f*) and piano (*p*) dynamics, with a crescendo (*cresc.*) marking. The fifth staff has forte (*f*) dynamics. The sixth staff has forte (*f*) dynamics. The seventh staff has forte (*f*) dynamics. The eighth staff has piano-piano (*pp*) and forte (*f*) dynamics. The ninth staff has piano-piano (*pp*) dynamics. The tenth staff has piano (*p*) and piano-piano (*pp*) dynamics, with a diminuendo (*dim.*) marking.

SB Eb clar  
lyrical

# No. 19. Adagio

Based on the Etudes of  
**FRANZ WILHELM FERLING**  
Adapted by Cyrille Rose

Adagio

*dolce espress.* *cresc.* *p*

*cresc.* *f*

*p*

*p* *tr* *f* *molto risoluto* *tr*

*f e espress.* *cadenza* *p* *cresc.*

*f dim. e rit.* *p* *pp* *p* *cresc.*

*p*

*f* *tr*

*sempre f*

*rit.* *p*

10 SB B<sup>b</sup> clar  
technique  
Allegro risoluto

# No. 6. Allegro risoluto

Based on the Etudes of  
**FRANZ WILHELM FERLING**  
Adapted by Cyrille Rose

Allegro con brio

19. *mf*

SB B Clar  
Tyrone

Lento  
a piacere

20. *p* *mf* *f*

*f* *p* *cresc. e string.*

*rall. e dim.* *p*

Allegretto

9.

*f* *p* *mp*

SB B clar  
Tech

Allegro moderato

10.

*mf* *ff* *ff*



SB Contraba  
Lyricale  
Andante

11.

*mf espressivo*  
*p*  
*f*  
*Fine.*  
*espressivo*  
*rit.*

*Allegro scherzando*

*p*  
*f*  
*f*  
*p*  
*f*

*Tranquillo*

*f* *p* *f* *p* *fp* *cresc.*  
*f* *p* *cresc.* *Marcato*  
*f* *D.C. al Fine.*  
*dim.* *p*

5B *Contra*  
*technical*

*Allegro vivace*

30. *mf*

*r/z*

*cresc.*

*Fine.*

2nd time al  $\Phi$

*f*  
*p*

*D.C. al Fine.*

*cresc.* *f*

$\Phi$  *meno mosso*

B-256

*D.C. al Fine.*

0203 11+12 EH  
2005 11+12 AS  
0108 SB EH  
10/11 EH  
12/13 Alto

Andante (92 = ♩)

37

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

Sym Sop. Sax

Maestoso (126 = ♩)

38

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

# 48 FAMOUS STUDIES

For OBOE or SAXOPHONE

by W. FERLING, Op. 31

Revised by Albert J. Andraud

Sym Alto lyrical

0304 Tenor

0804 SB TS

11-12 TS

1 Adagio con espressione (92 = ♩)

do - - cen-

2 Moderato risoluto (104 = ♩)

a To

poco rit.

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0203 11+12 OBOE  
2005 9-10 eh, 9-10 AS  
6  
0809 SB OB

**Larghetto (72 = ♩)**

11 *p* *cresc.* *f*

*p* *f*

*p* *cresc. stringendo* *f* **Tempo**

*p* *cresc.*

*f* *p* *dim.* *pp*

Sym Alto Tech

**All<sup>o</sup> furioso (132 = ♩)**

12 *f* *mf* *cresc.* *ff*

*mf* *cresc.*

*f*

*f* *mf*

*mf* *cresc.* *f*

*f*

*cresc.* *ff*

*ff*

# 48 FAMOUS STUDIES

For OBOE or SAXOPHONE

by W. FERLING, Op. 31

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*Sym Alto lyrical*

0304 Tenor

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1 Adagio con espressione (92 = ♩)

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Printed in the U.S.A.

0203 11+12 OBOE  
2005 9-10 eh, 9-10 AS  
6  
0809 SB OB

**Larghetto (72 = ♩)**

11 *p* *cresc.* *f*  
*p* *tr* *f*  
*p* *cresc. stringendo* *f* **Tempo**  
*p* *cresc.*  
*f* *p* *dim.* *pp*

Sym Alto Tech

**All<sup>o</sup> furioso (132 = ♩)**

12 *f* *mf* *cresc.* *ff*  
*mf* *cresc.*  
*f*  
*f* *mf*  
*mf* *cresc.* *f*  
*f*  
*cresc.* *ff*

Sym. Bari Lyneal

Adagio con espressione (80 = ♩)

Musical score for Adagio con espressione, measures 25-32. The score is written in a single system with seven staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is Adagio con espressione, with a metronome marking of 80 = ♩. The score begins at measure 25 with a piano (p) dynamic. It features a melodic line with various ornaments (trills, triplets, sixteenth-note runs) and dynamic markings including piano (p), crescendo (cresc.), forte (f), and piano (p). The piece concludes at measure 32 with a piano (p) dynamic.

Allegro con brio (116 = ♩)

Musical score for Allegro con brio, measures 26-32. The score is written in a single system with five staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is Allegro con brio, with a metronome marking of 116 = ♩. The score begins at measure 26 with a forte (f) dynamic. It features a rhythmic melody with many sixteenth and thirty-second notes, and dynamic markings including forte (f) and piano (p). The piece concludes at measure 32 with a piano (p) dynamic.

(1) In a fast tempo the high E<sup>b</sup> can be produced by adding the G<sup>#</sup> key to the high D.



0304 11+12 Tenu  
0102 11+12 060E  
0910 56 060E  
2/13 060E

**Largo**

*p* *cresc.* *f* *pp* *f*

Sym Bari Tech

All<sup>o</sup> moderato con fuoco (120 = ♩)

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

First system of musical notation, consisting of five staves. The time signature is 12/8 and the key signature has two flats. The music is characterized by intricate rhythmic patterns and melodic lines.

38 *lyric ballad*  
Adagio.

27.

Second system of musical notation, starting at measure 27. It consists of six staves. The time signature is 12/8 and the key signature has two flats. The music includes measure numbers 27 through 31. Performance instructions include "ritard." and "a tempo".

SB tech bassoon

Capriccioso.  
Presto.

40.

*sempre stacc.*

1 2 3 4

5 6 7 8 9

10 11 12 13 14

15 16

*f*

*f*

*poco meno*

**Allegretto.**

14. *poco f*

Handwritten note: *3-3-3*

**Lento.**  
*a piacere*

15. *p mf f f=p*

*cresc. e stringendo - - - - - rallent. e dim. - - - - - v*