

Florida Bandmasters Association

2021 ALL-STATE **CONCERT BAND** AUDITION REQUIREMENTS

(For the 9th and 10th grade All-State Band – auditioning in September of 2020 for the January 2021 FMEA Conference)

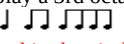

WOODWINDS

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 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 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 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 . The arpeggio pattern is . 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 Concert Band (9th and 10th grade) Prepared Exercises

Play the entire exercise unless specific measures are indicated.

<p>Piccolo; Chromatic: 2½ octaves from Eb to Bb Exercise: pg. 32 #11; top line, quarter note = 76 <i>Rubank Advanced Method Volume II</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.</p>	<p>Eb Clarinet; Chromatic: 3 octaves from E Exercise: pg. 21, #1; top line, half note = 96 <i>Rubank Advanced Method Volume II (use Bb clarinet book)</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 audition. The Eb audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.</p>
<p>Flute; Chromatic: 3 octaves from C Lyrical Exercise: pg. 38, #18; top line, m. 11-30, no repeats, quarter note = 63 Technical Exercise: pg. 30 #9; top line, m.1-20, no D.C. quarter note = 116 <i>Rubank Advanced Method Volume II</i></p>	<p>Bb Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 71, #26; m. 1-16; eighth note =76 Technical Exercise: pg. 74, top 6 lines; no repeat, quarter note =80 <i>Rubank Advanced Method Volume II</i></p>
<p>Flute; Chromatic: 3 octaves from C Lyrical Exercise: pg. 38, #18; top line, m. 11-30, no repeats, quarter note = 63 Technical Exercise: pg. 30 #9; top line, m.1-20, no D.C. quarter note = 116 <i>Rubank Advanced Method Volume II</i></p>	<p>Bass Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 56, #20; beginning - m.14 + 1 note, dotted quarter note = 66 Technical Exercise: pg. 50, #4; quarter note = 144 <i>Rubank Advanced Method Volume II (for clarinet)</i></p>
<p>Oboe; Chromatic: 2 octaves from D Lyrical Exercise: pg. 32, #12; top line, m. 1-18, no repeats, quarter note = 84 Technical Exercise: pg. 50, #9; dotted quarter note = 116 <i>Rubank Advanced Method Volume II</i></p>	<p>Eb Contra Alto, Bb Contra Bass Clarinet; Chromatic: 2 octaves from E Lyrical Exercise: pg. 44 #19; bottom line, m. 21-40 plus 1 note, quarter note = 72 Technical Exercise: pg. 53, #11; quarter note = 120 <i>Rubank Advanced Method Volume II (for clarinet)</i></p>
<p>English Horn; Chromatic: 2 octaves from D Exercise: pg. 47, #1; quarter note = 112 <i>Rubank Advanced Method Volume II</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>Soprano Saxophone; Chromatic: 2 octaves from F Exercise: pg. 57, #27; no repeats, dotted quarter note = 66 <i>Rubank Advanced Method Volume II</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>Bassoon; Chromatic: 3 octaves from Bb Lyrical Exercise: pg. 44 “Langsam”; no repeat, quarter note =72 Technical Exercise: pg. 118, #8; no repeats, quarter note =100 <i>Weissenborn Method For Bassoon, New Enlarged Edition</i> <i>Publisher: Carl Fischer</i></p>	<p>Alto Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 40; #19; top line, m. 1-17 + 1 note, quarter note = 72 Exercise 2: pg. 31, #11; top line, no repeats or D.C., dotted quarter note =92 <i>Rubank Advanced Method Volume II</i></p>
<p>Contra Bassoon; Chromatic: 2 ½ octaves Bb to F Exercise: pg. 41, d. Andante; no repeats, quarter note = 80 <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>Tenor Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 29, #9; top line, no repeats, quarter note = 66 Technical Exercise: pg. 23/24, #4; top line, beginning - m.31 + 1 note, no repeats, quarter note = 96 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>
<p>Contra Bassoon; Chromatic: 2 ½ octaves Bb to F Exercise: pg. 41, d. Andante; no repeats, quarter note = 80 <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>Bari Saxophone; Chromatic: 2 octaves from F Lyrical Exercise: pg. 53, #17; quarter note = 72 Technical Exercise: pg. 48, #5; no repeats, quarter note = 116 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>

Con Pice

Andante

BERBIGUIER

11

Musical score for 'Con Pice' by Berbiguer, measures 11-14. The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of four systems of two staves each. The first system (measures 11-12) includes dynamics *p* and *mf*. The second system (measures 13-14) includes dynamics *p* and *mf*. The third system (measures 15-16) includes dynamics *mf* and *decreso.*. The fourth system (measures 17-18) includes dynamics *p* and *mf*. The notation features various note values, rests, and slurs.

Gigue

BOISMORTIER

12

Musical score for 'Gigue' by Boismortier, measures 12-15. The score is in 6/8 time with a key signature of two sharps (F# and C#). It consists of two systems of two staves each. The first system (measures 12-13) includes dynamics *mf* and *mf*. The second system (measures 14-15) includes dynamics *mf* and *mf*. The notation features eighth and sixteenth notes, rests, and slurs.

Concert Fl. Lyrae

GIORDANI

Largo

18

The first system of music, measures 18-21, is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Largo'. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and trills (*tr*) are present in the right hand.

The second system, measures 22-25, continues the piece. It features a melodic line in the right hand with trills (*tr*) and a bass line in the left hand. Dynamics include piano (*p*) and trills (*tr*) are present in the right hand.

The third system, measures 26-29, continues the piece. It features a melodic line in the right hand with trills (*tr*) and a bass line in the left hand. Dynamics include piano (*p*) and trills (*tr*) are present in the right hand.

The fourth system, measures 30-33, continues the piece. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and trills (*tr*) are present in the right hand.

The fifth system, measures 34-37, continues the piece. It features a melodic line in the right hand with trills (*tr*) and a bass line in the left hand. Dynamics include piano (*p*), forte (*f*), and trills (*tr*) are present in the right hand.

The sixth system, measures 38-41, continues the piece. It features a melodic line in the right hand with trills (*tr*) and a bass line in the left hand. Dynamics include forte (*f*) and trills (*tr*) are present in the right hand.

Concert Flute Tech

DEVIIENNE

Allegro

9

* After making first D. C. and playing to Fine, segue to last section.

Concert ob lyrical

DEVienne

Andante

12

Musical notation for measures 12-17. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The dynamics are marked 'p' (piano). The notation consists of two staves: a treble clef staff and a bass clef staff. The music features flowing eighth and sixteenth notes with various articulations like slurs and accents.

Musical notation for measures 18-23. The notation continues with similar melodic and harmonic patterns as the previous system, maintaining the 'p' dynamic.

Musical notation for measures 24-29. The notation continues with similar melodic and harmonic patterns as the previous system, maintaining the 'p' dynamic.

Musical notation for measures 30-35. Measure 30 contains a repeat sign. Measure 31 is marked with a forte 'f' dynamic. The notation continues with similar melodic and harmonic patterns as the previous system.

Musical notation for measures 36-41. The dynamics are marked 'p' (piano). The notation continues with similar melodic and harmonic patterns as the previous system.

Musical notation for measures 42-47. The dynamics are marked 'p' (piano). The notation continues with similar melodic and harmonic patterns as the previous system.

Musical notation for measures 48-53. Measure 50 features a triplet of eighth notes. The dynamics are marked 'p' (piano). The notation continues with similar melodic and harmonic patterns as the previous system.

Concert. Ob. Tech

9

sempre p

f

p

staccato

f

p

Detailed description: This block contains the first six staves of music, numbered 9. The music is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth-note patterns with various dynamics and articulations. The first staff is marked 'sempre p'. The second staff has a 'f' dynamic. The third staff is marked 'staccato'. The fourth staff has a 'f' dynamic. The fifth staff has a 'p' dynamic. The sixth staff continues the eighth-note pattern.

10

Lento

p

f

p

mf

f

pp

p

mf

f

Detailed description: This block contains the remaining seven staves of music, numbered 10. The tempo is marked 'Lento'. The music continues with various dynamics and includes several triplet markings. The first staff is marked 'p'. The second staff has a 'f' dynamic. The third staff has a 'p' dynamic. The fourth staff has a 'mf' dynamic. The fifth staff has a 'f' dynamic. The sixth staff has a 'pp' dynamic. The seventh staff has a 'p' dynamic. The eighth staff has a 'mf' dynamic. The ninth staff has a 'f' dynamic.

Studies in Articulation

The material for this section has been taken for the most part from various standard methods for wind instruments.

Play the exercises as quickly as technic permits unless otherwise indicated.

Concert English Horn
Allegro (♩=112)

CLEMENTI

1

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

Allegretto

2

p *p* *f* *ritard.* *p a tempo* *f* *dim.* *rit.* *p a tempo*

Studies in Melodic Interpretation

For One or Two Part Playing

The following studies have been selected with the idea of ensemble performance in mind. Much effort has been expended in selecting duets in which the first and second parts are melodically and rhythmically independent. Students should be encouraged to practice these numbers as duets outside of the lesson period. When circumstances permit, any number of students can perform them as an ensemble. The lower part of the duets may be assigned at the discretion of the teacher.

Careful attention to the marks of expression is essential to effective use of the material. Where different dynamic signs are written for the upper and lower parts, observe them accurately. The part having the melody must always slightly predominate even when the dynamic indications are the same.

Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.) tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially observed in slow music.

Concert E^b clar

Allegro deciso

MAGNANI

1

The musical score is written for two parts (treble and bass clefs) and consists of four systems of music. The first system starts with a dynamic marking of *ff*. The second system has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

p *p a tempo*

Concert B^b lyrical

Andante (in six)

PAUDERT

26 *p dolce*

mf *p* *mf* *p*

dolce

leggiero

f *cadenza*

p dim. *pp* *ppp*

Concert B♭ clarinet

Handwritten musical score for Concert B♭ clarinet, measures 74-80. The score is written on six staves in B-flat major (two flats). It begins with a treble clef and a 7/8 time signature. The tempo is marked *leggiero*. The music features various dynamics including *leggiero*, *cresc.*, *p*, *f*, *rall.*, and *a tempo*. There are several triplet markings (3) and a *tr* (trill) marking. The piece concludes with a double bar line and a 4-measure rest.

Caprice No. 14

Adagio sostenuto

FIORILLO

Printed musical score for Caprice No. 14, measures 1-6. The score is written on six staves in B-flat major (two flats). It begins with a treble clef and a 2/4 time signature. The tempo is marked *Adagio sostenuto*. The music features dynamics such as *mf* (with the instruction "with a full tone"), *p*, and *f*. There are several trill markings (*tr*) and triplet markings (3). The piece concludes with a double bar line and a 4-measure rest.

* Eb Key

Concert in B Clarinet

Adagio molto espressivo (in four)

20 *p* 1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23 24

25 26 27 28 29

21 *p*

f *p* *p* *cresc.*

p

cresc.

2003
Auto+BASS
940

05-09
CB BCL
12/13
B5CL

3

Handwritten musical score for a 3-measure exercise. It consists of eight staves of music in 3/4 time, featuring eighth and sixteenth notes with various articulations like accents and slurs.

Concert B Clar Tech

4

Handwritten musical score for a 4-measure exercise. It consists of three staves of music in 4/4 time, featuring eighth and sixteenth notes with various articulations like accents and slurs.

Concert Contra Lyneal

SELLNER

Adagio con espressione

19

Musical notation for measures 19-20. Measure 19 starts with a piano (*p*) dynamic. Measure 20 features a sforzando (*sf*) dynamic. Handwritten numbers 3, 4, 5, 6, and 7 are placed above the notes in measures 19 and 20.

Musical notation for measures 8-14. Measure 10 starts with a piano (*p*) dynamic. Handwritten numbers 8, 9, 10, 11, 12, 13, and 14 are placed above the notes.

Musical notation for measures 15-20. Measure 17 features a forte (*f*) dynamic. Measure 19 features a sforzando (*sf*) dynamic. Handwritten numbers 15, 16, 17, 18, 19, and 20 are placed above the notes.

Musical notation for measures 21-25. Measure 21 starts with a forte (*f*) dynamic. Measure 22 includes a *cresc.* (crescendo) marking. Handwritten numbers 21, 22, 23, 24, and 25 are placed above the notes.

Musical notation for measures 26-31. Measure 26 starts with a piano (*p*) dynamic. Measure 31 ends with a piano (*p*) dynamic. Handwritten number 40 is placed above the notes in measure 29.

Musical notation for measures 32-40. Measure 33 starts with a piano (*p*) dynamic. Measure 34 features a mezzo-piano (*mp*) dynamic. Measure 35 features a mezzo-forte (*mf*) dynamic. Measure 39 ends with a piano (*p*) dynamic. Handwritten number 40 is placed above the notes in measure 37.

Musical notation for measures 41-46. Measure 43 includes markings for Right (*R*) and Left (*L*) hands. Measure 46 ends with a mezzo-piano (*mp*) dynamic.

Concert Contra Tech

11

p

rit.

12

f

simile

R

13

f

0910 06 B° 400

CB Bassoon Lyricale

Langsam.

Musical notation for the first section, 'Langsam.' (Ad libitum). It consists of two staves of music in bass clef, 4/4 time. The first staff begins with a dynamic marking of *mf*. The music features a series of eighth-note patterns with slurs and ties, moving across two octaves.

Allegro ma non troppo.

Musical notation for the second section, 'Allegro ma non troppo.' It consists of two staves of music in bass clef, 4/4 time. The first staff begins with a dynamic marking of *p* and ends with *f*. The second staff begins with *p* and ends with *f*. The music features a series of eighth-note patterns with slurs and ties, moving across two octaves.

(Emoll - Tonleiter durch 2 Octaven.) - (E minor scale through 2 Octaves.)

Musical notation for the E minor scale exercise. It consists of two staves of music in bass clef, 4/4 time. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with slurs and ties.

Allegro.

Musical notation for the third section, 'Allegro.' It consists of four staves of music in bass clef, 4/4 time. The first staff begins with a dynamic marking of *p* and ends with *f*. The second staff begins with *f* and ends with *p*. The third staff begins with *f* and ends with *f*. The fourth staff begins with *f* and ends with *f*. The music features a series of eighth-note patterns with slurs and ties, moving across two octaves.

Mit vollem Ton.
With full tone.

Musical notation for the fourth section, 'Mit vollem Ton.' (With full tone). It consists of one staff of music in bass clef, 4/4 time. The music features a series of eighth-note patterns with slurs and ties, moving across two octaves.

(Fdur - Tonleiter durch 2 Octaven.) - (F major scale through 2 Octaves.)

Musical notation for the F major scale exercise. It consists of two staves of music in bass clef, 4/4 time. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with slurs and ties.

Moderato

7. *mf*

CR Bassoon Technique
 Allegro moderato.

8. *mf* *ff*

Allegro di molto.

9. *Pleggiato*

XIX.

a. Mit vollem Ton. - *With full tone.*



b. (Bdur-Tonleiter durch 2 Octaven.) - (*B^b major scale through 2 Octaves.*)



c. *Andante.*



d. *Andante.* *CB contra bassoon*



Andante sostenuto.



Poco allegro.

