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.

Piccolo; Chromatic: 2½ octaves from Eb to Bb
Exercise: pg. 32 #11; top line, quarter note = 76
Rubank Advanced Method Volume II
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.

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
Rubank Advanced Method Volume II

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
Rubank Advanced Method Volume II

English Horn; Chromatic: 2 octaves from D
Exercise: pg. 47, #1; quarter note = 112
Rubank Advanced Method Volume II
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.

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
Weissenborn Method For Bassoon, New Enlarged Edition
Publisher: Carl Fischer

Contra Bassoon; Chromatic: 2 ½ octaves Bb to F
Exercise: pg. 41, d. Andante; no repeats, quarter note = 80
Weissenborn Method For Bassoon, New Enlarged Edition
Publisher: Carl Fischer
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.

Eb Clarinet; Chromatic: 3 octaves from E
Exercise: pg. 21, #1; top line, half note = 96
Rubank Advanced Method Volume II (use Bb clarinet book)
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.

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
Rubank Advanced Method Volume II

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
Rubank Advanced Method Volume II (for clarinet)

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
Rubank Advanced Method Volume II (for clarinet)

Soprano Saxophone; Chromatic: 2 octaves from F
Exercise: pg. 57, #27; no repeats, dotted quarter note = 66
Rubank Advanced Method Volume II
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.

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
Rubank Advanced Method Volume II

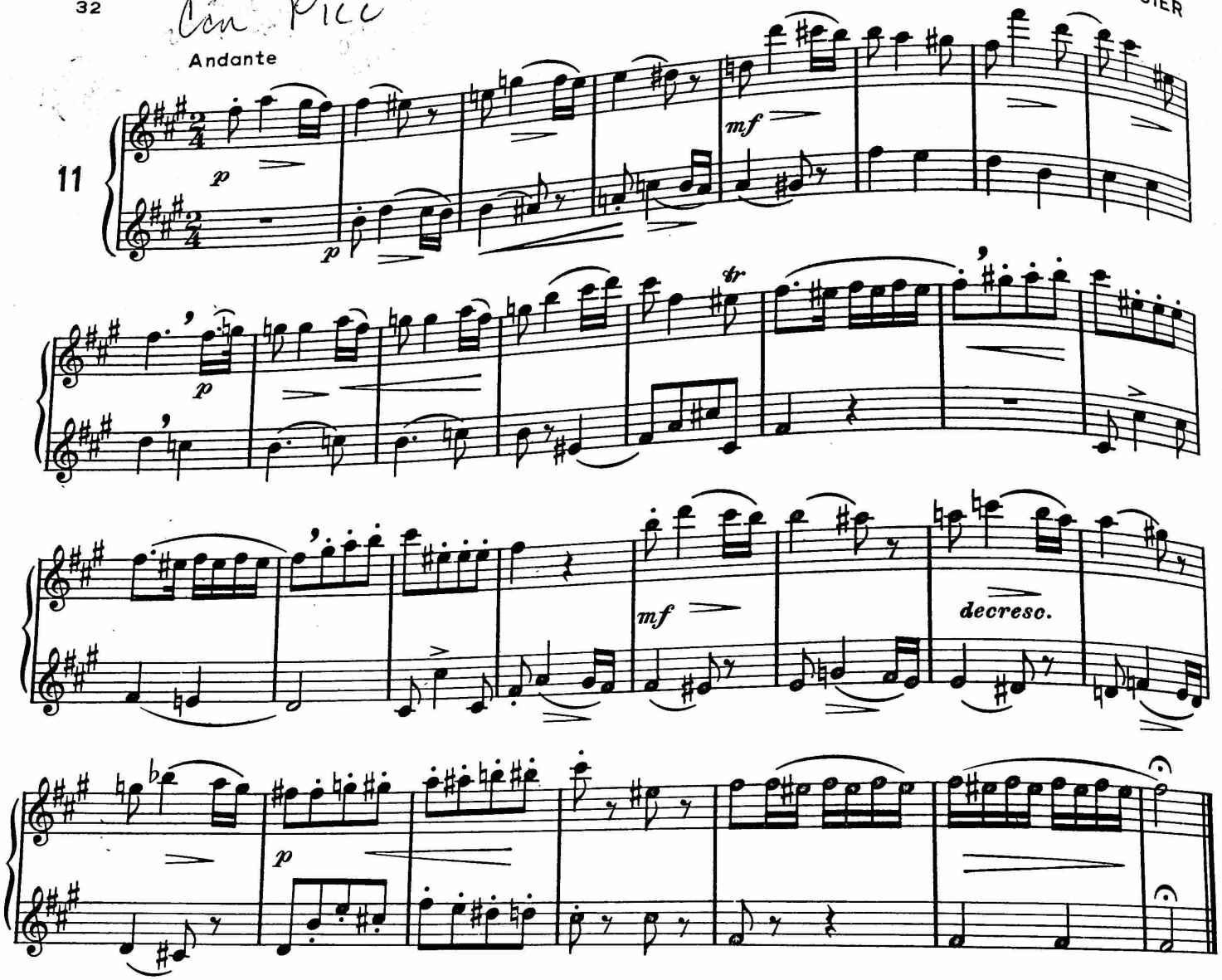
Tenor Saxophone; Chromatic: 2 octaves from F
Lyrical Exercise: pg. 29, #9; top line, no repeats, quarter note = 66
Technical Exercise: pg. 23/24, #4; top line, beginning - m.31 + 1 note, no repeats, quarter note = 96
Rubank Advanced Method Volume II (use saxophone book)

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
Rubank Advanced Method Volume II (use saxophone book)

Con Picc

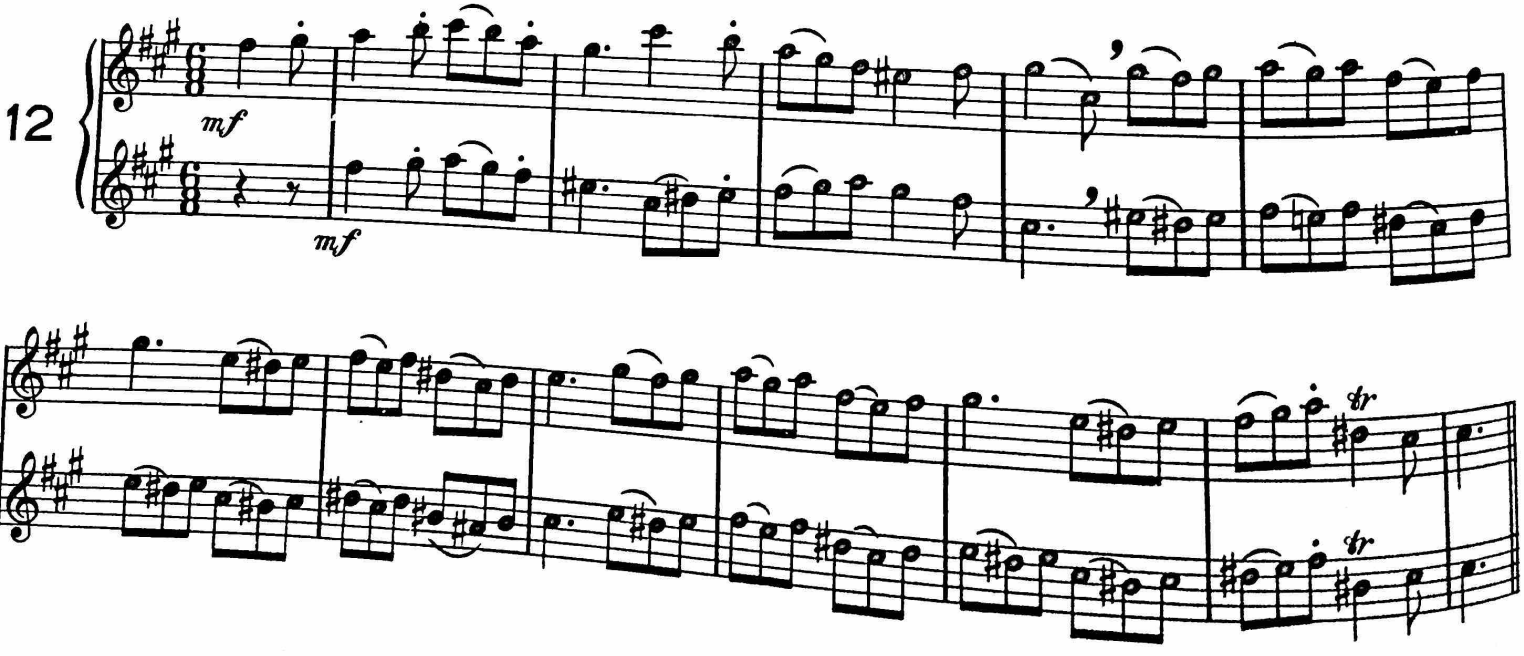
Andante

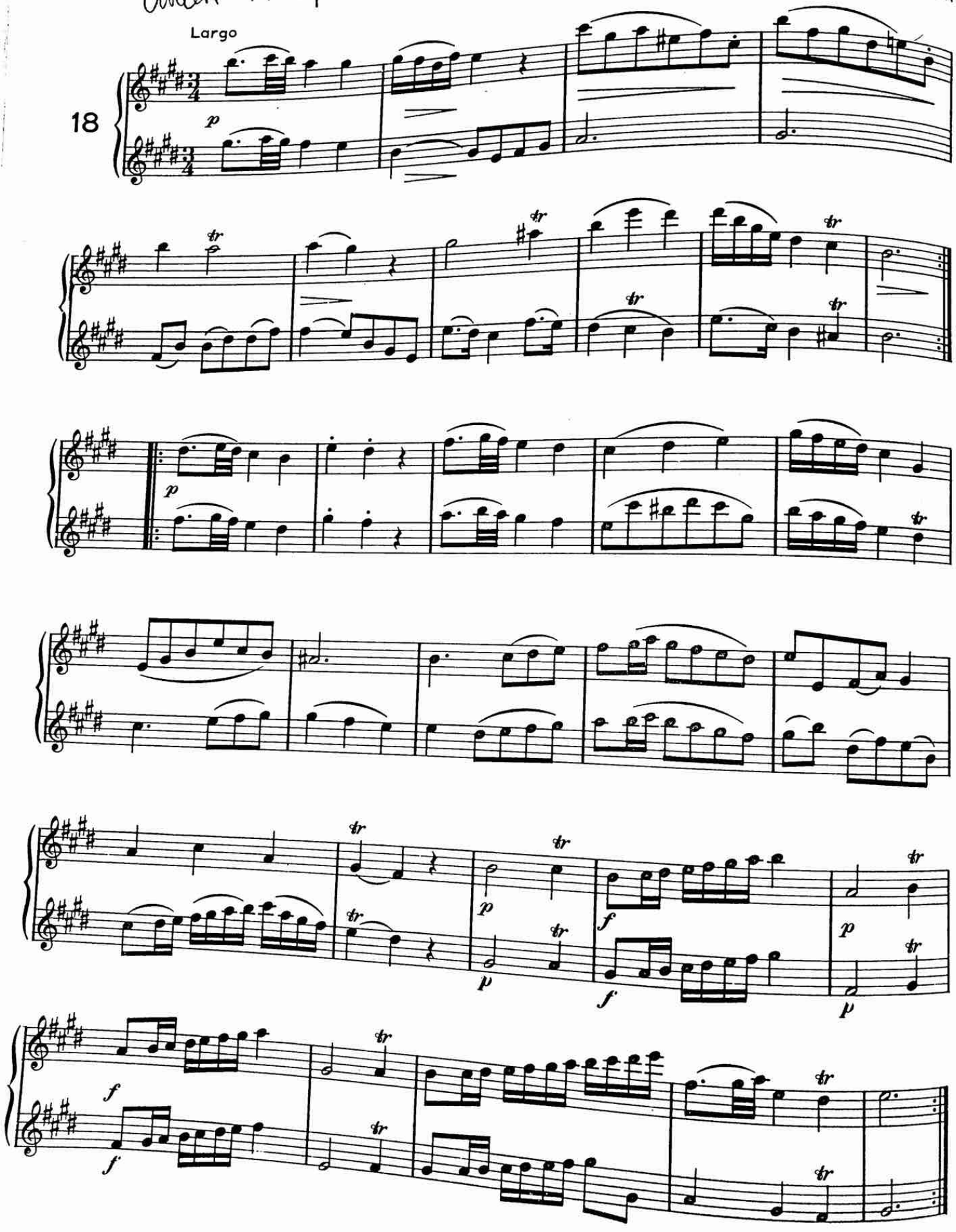
BERBIGUIER

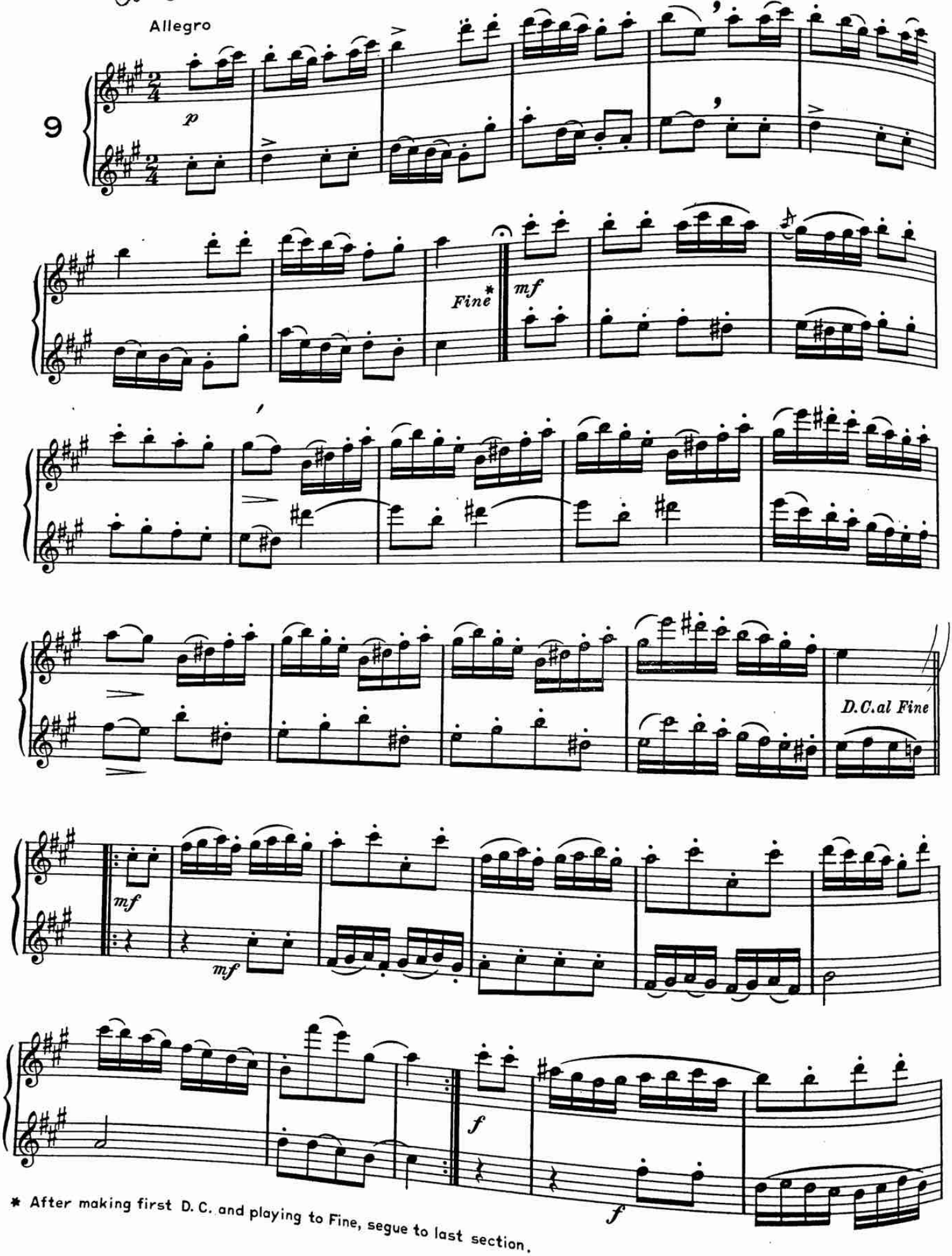


Gigue

BOISMORTIER




Largo
18
p
tr
f
p

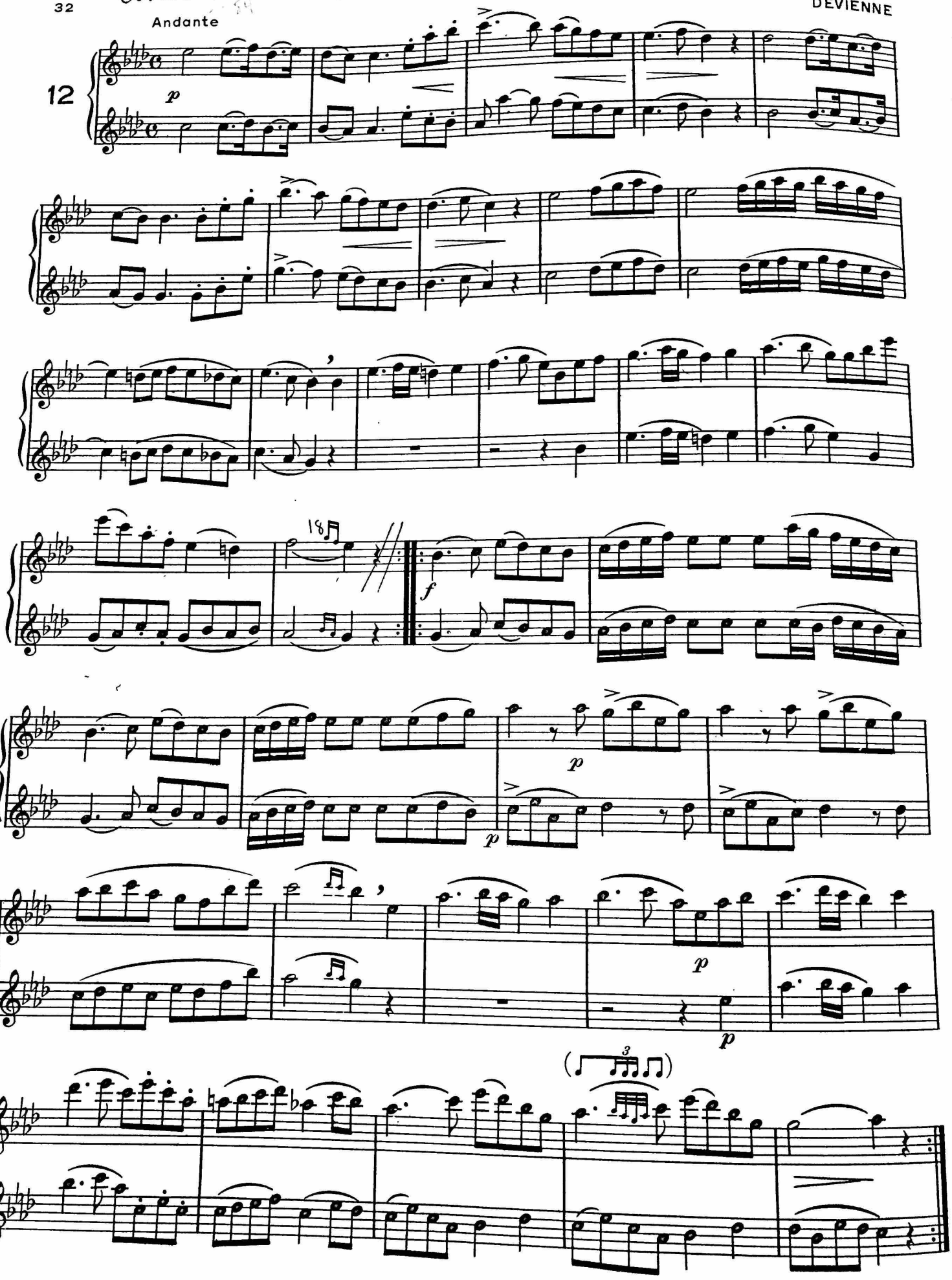


* After making first D. C. and playing to Fine, segue to last section.

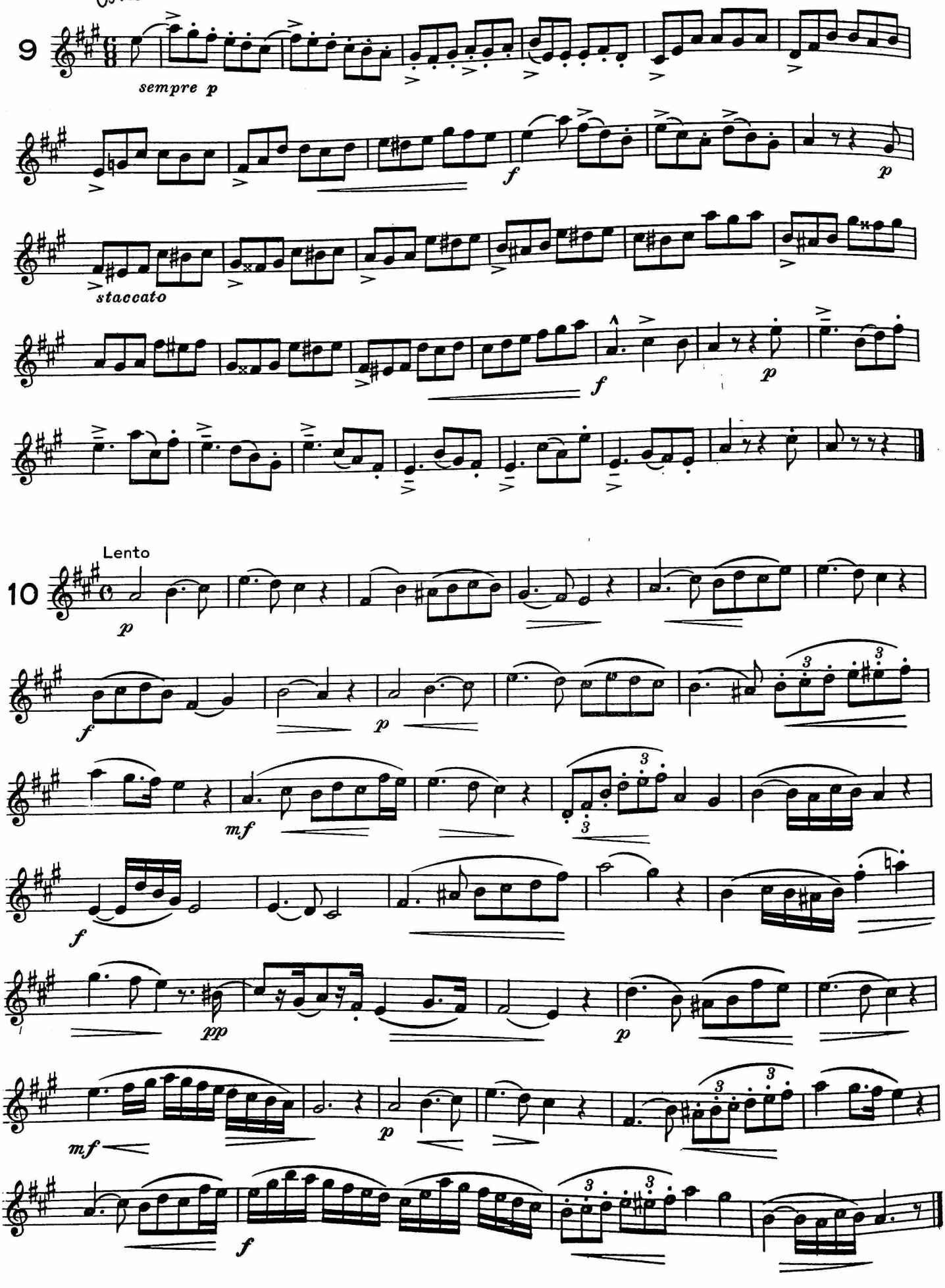
Concert ob lyncal

DEVIENNE

Andante



Concert. Ob Tech



Studies in Articulation

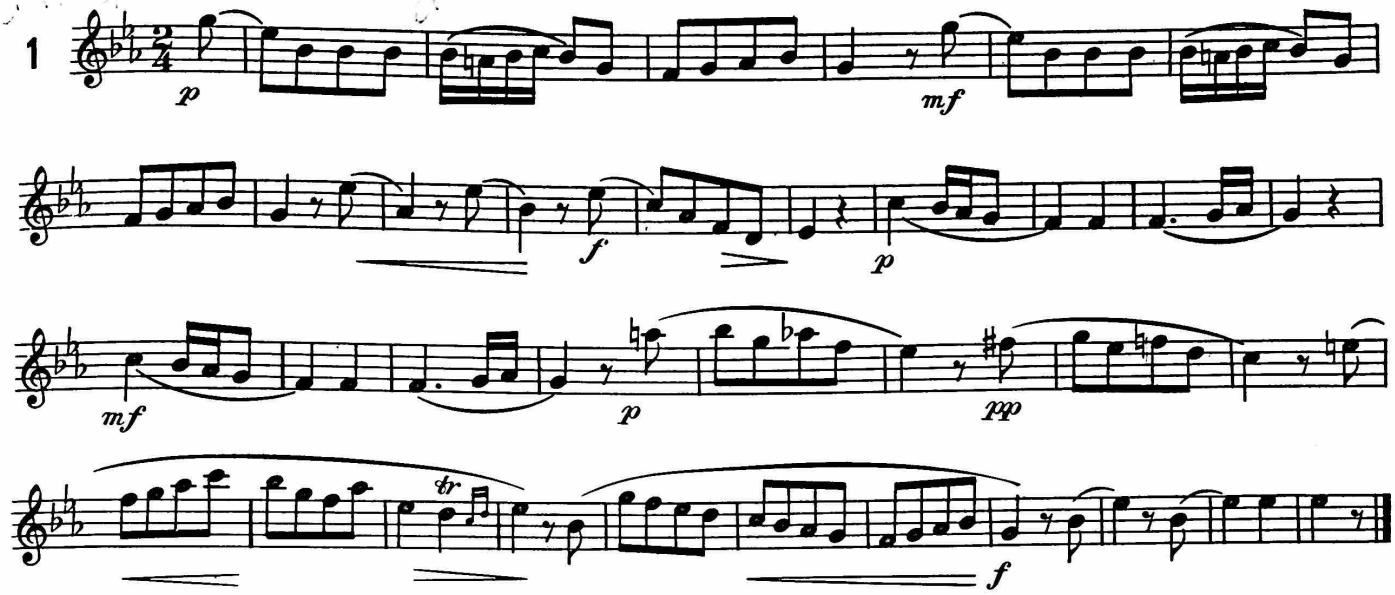
The material for this section has been taken for the most part from various standard methods for wind instruments.

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

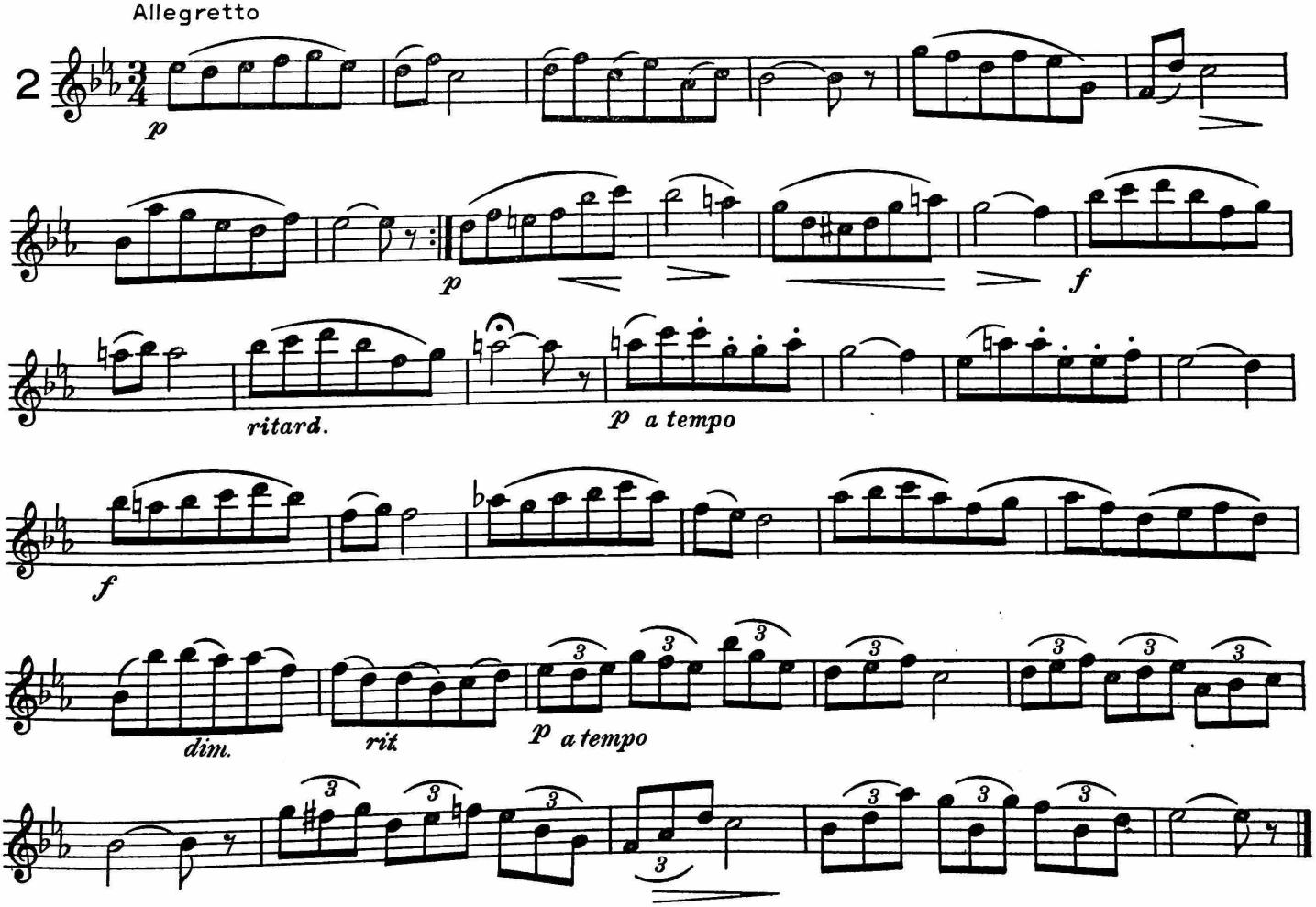
Concert English Horn

Allegro (♩= 112)

CLEMENTI



Allegretto



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.

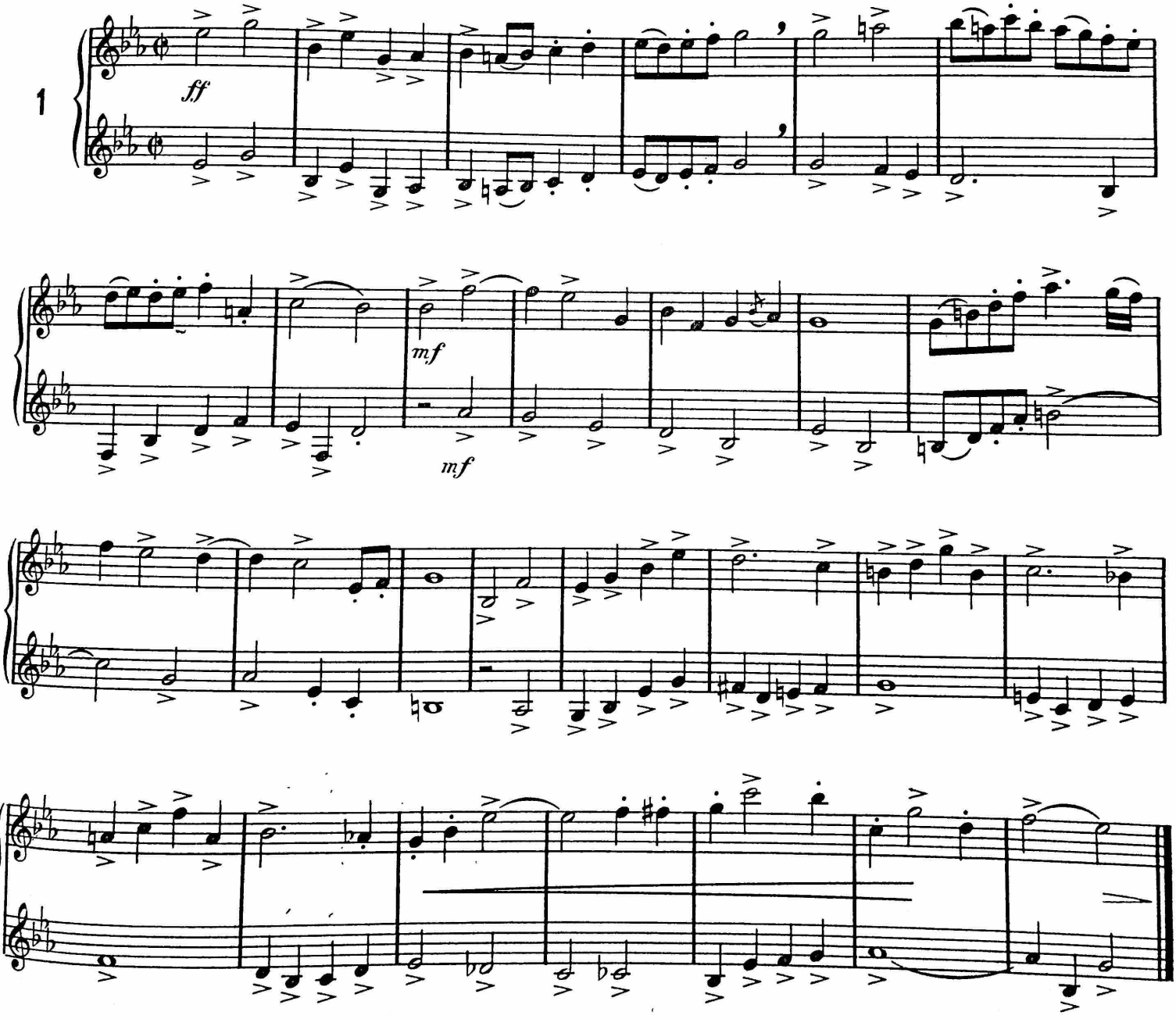
In rhythmic music in the more rapid tempi (marches, dances, etc.) tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially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

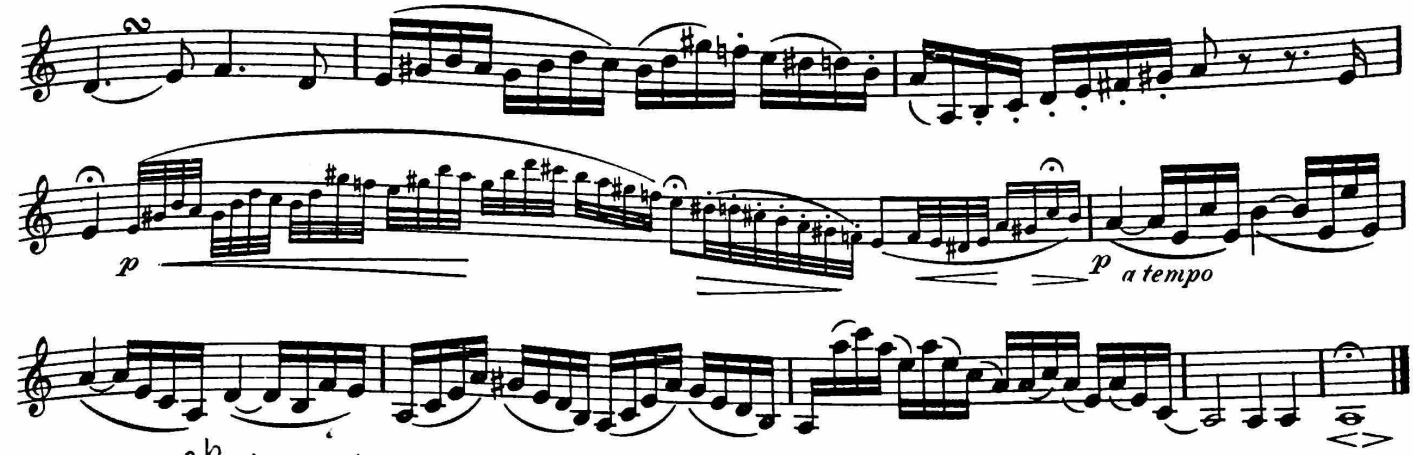
Concert $E^{\flat}$ clar

Allegro deciso

MAGNANI

1

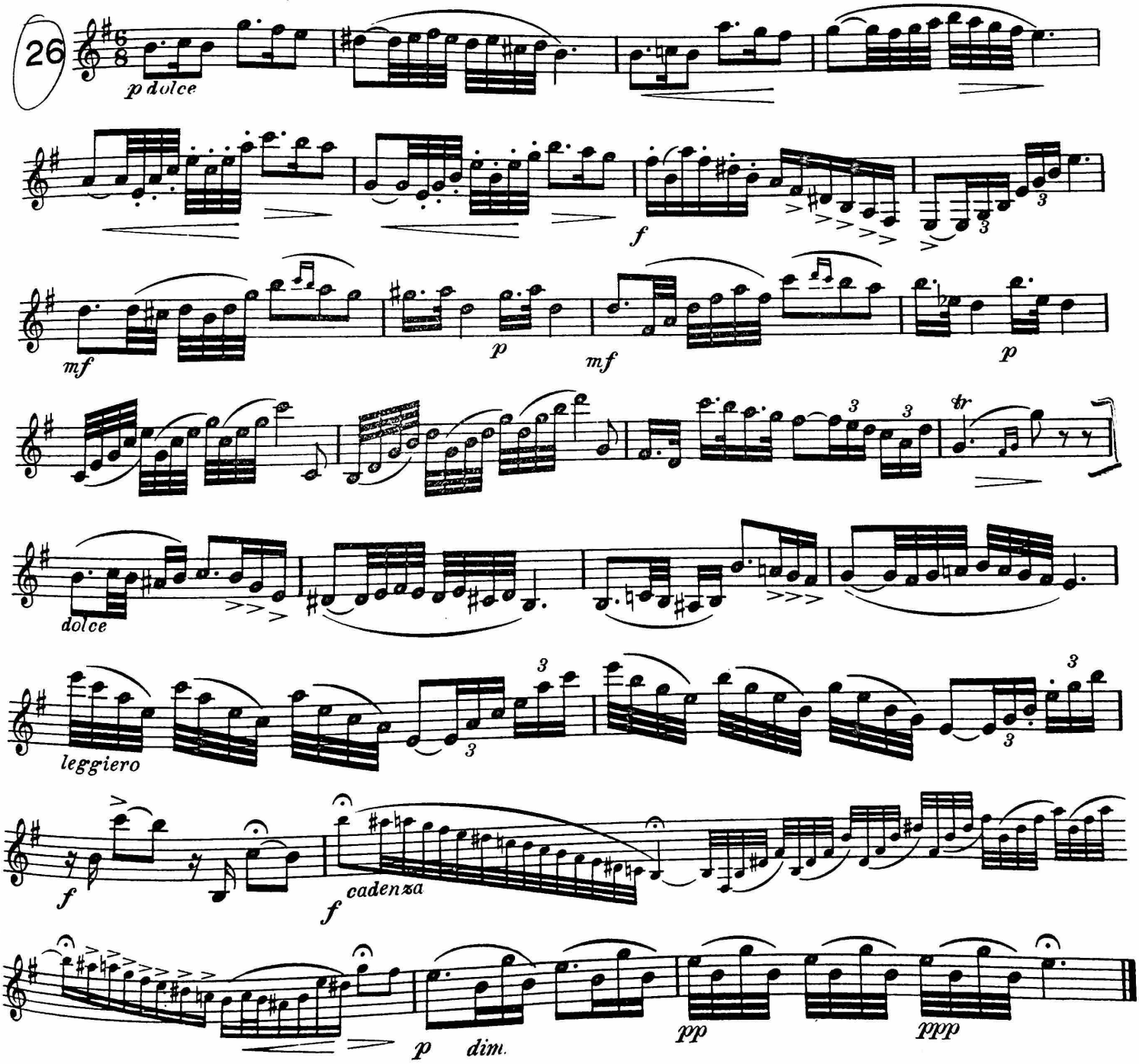




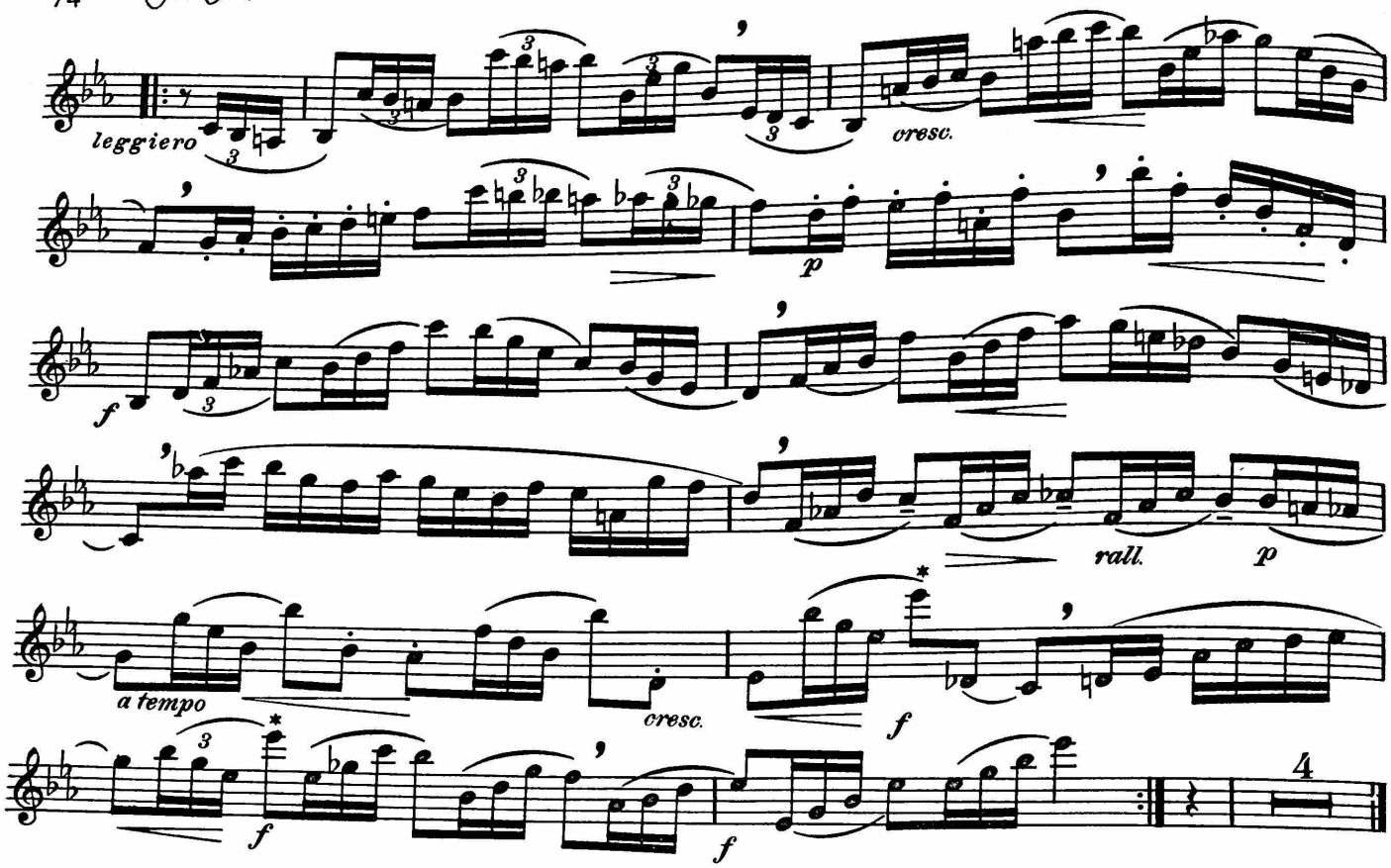
Concert B♭ lyrical

Andante (in six)

PAUDERT



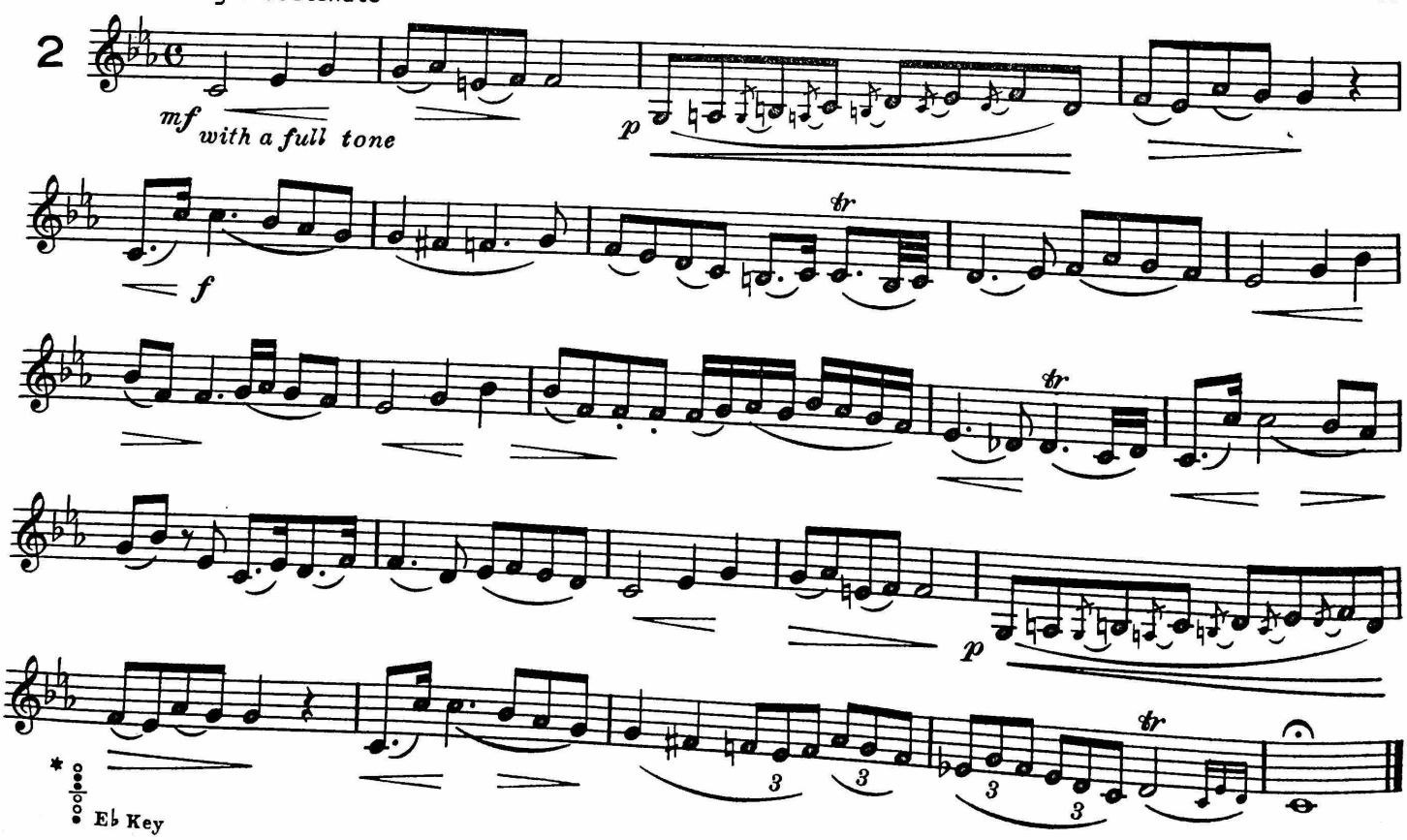
 Concert Bb clar tech



Caprice No. 14

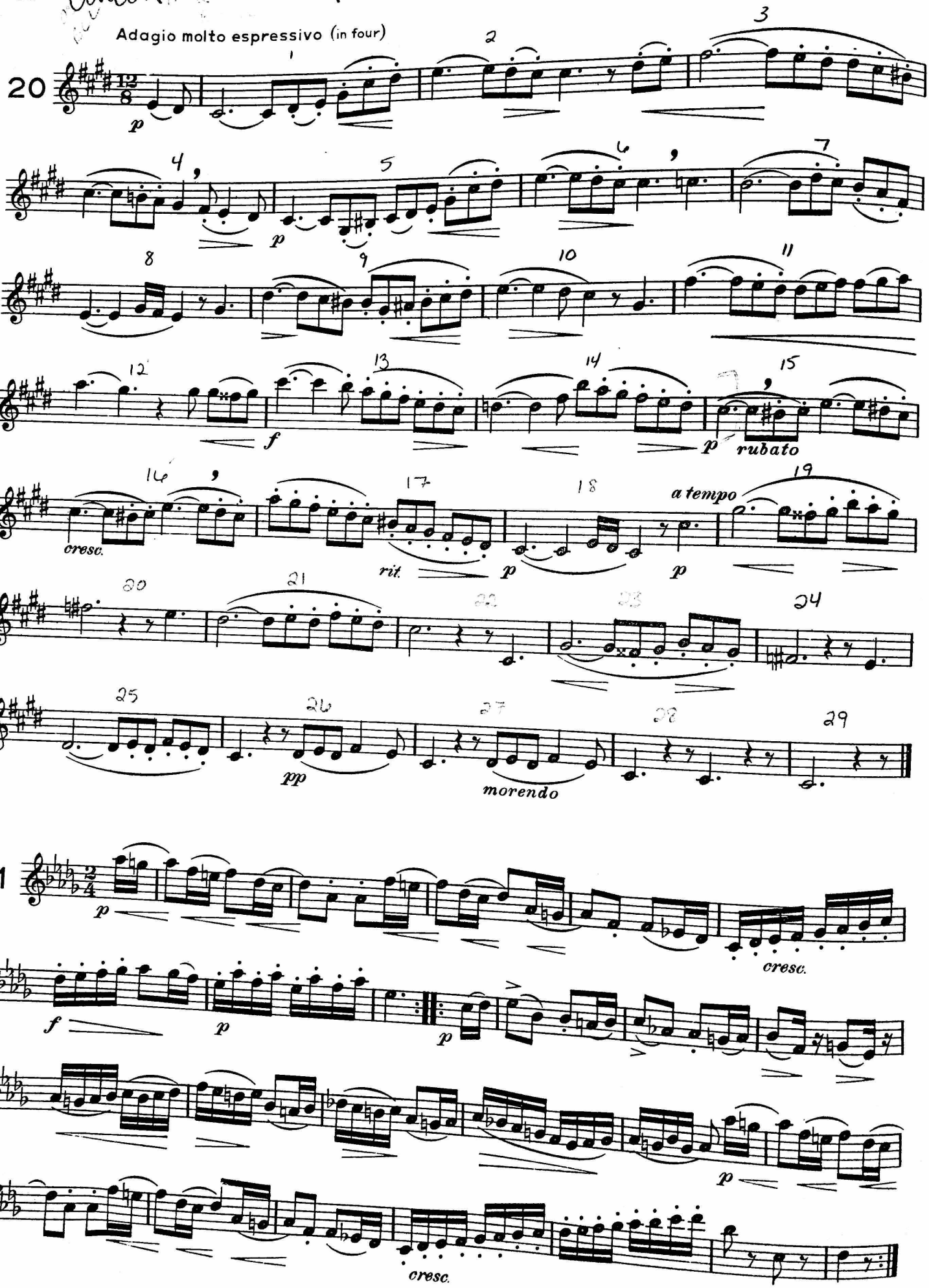
Adagio sostenuto

FIORILLO



Concert B Clar lyrical

Adagio molto espressivo (in four)

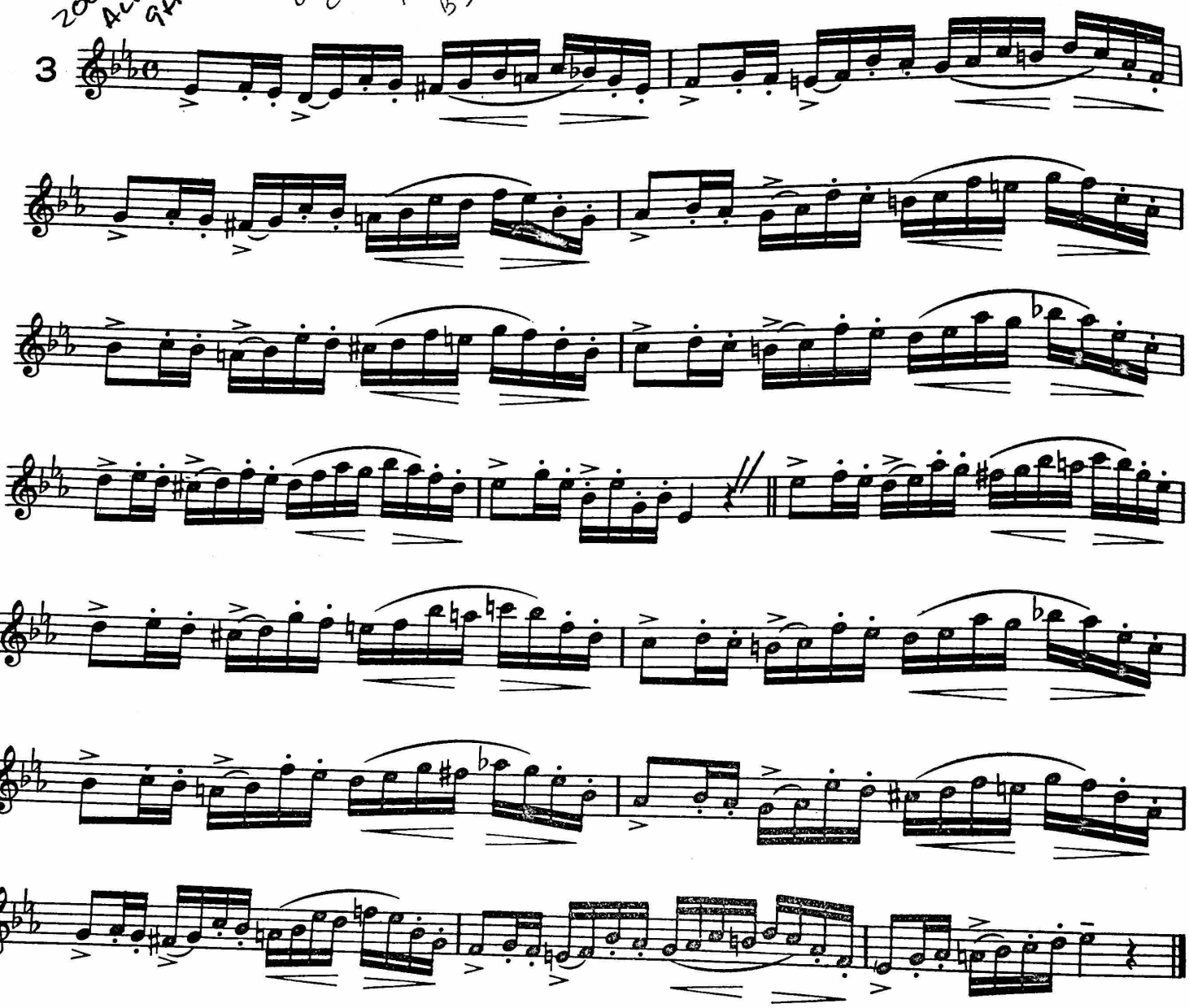


2003 Alto+Bass 9+10

08-09 CB BCL

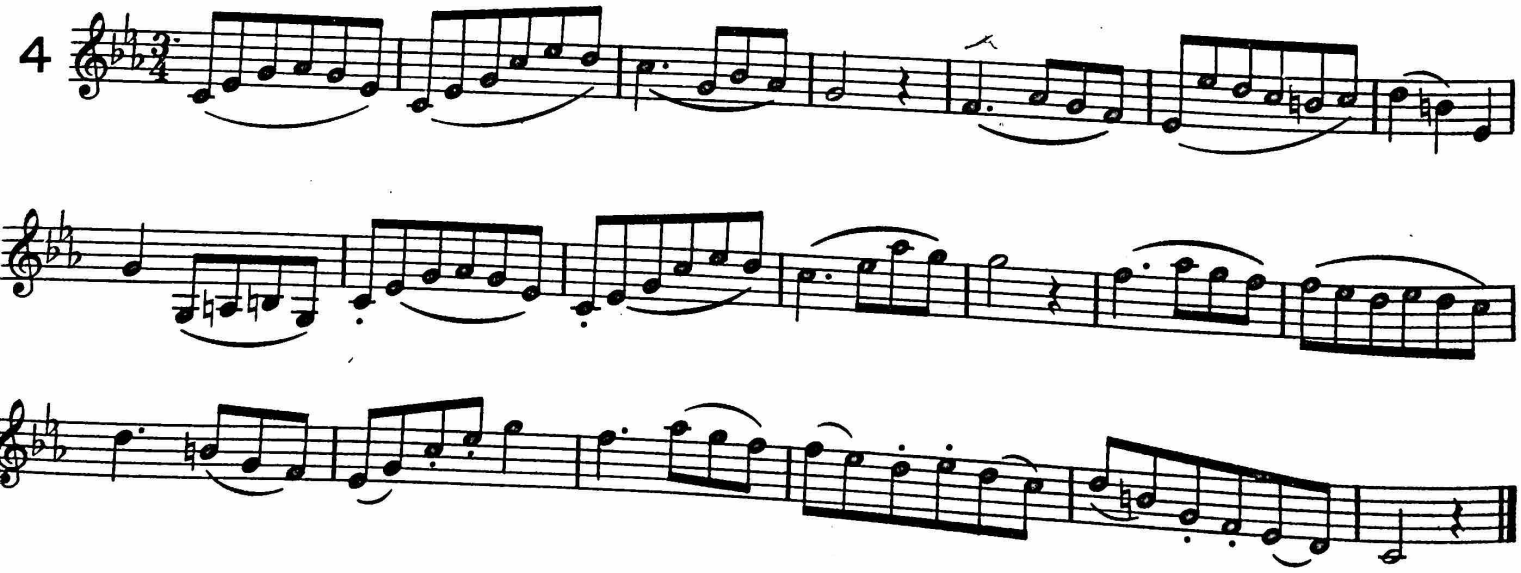
12/13 BsCl

3



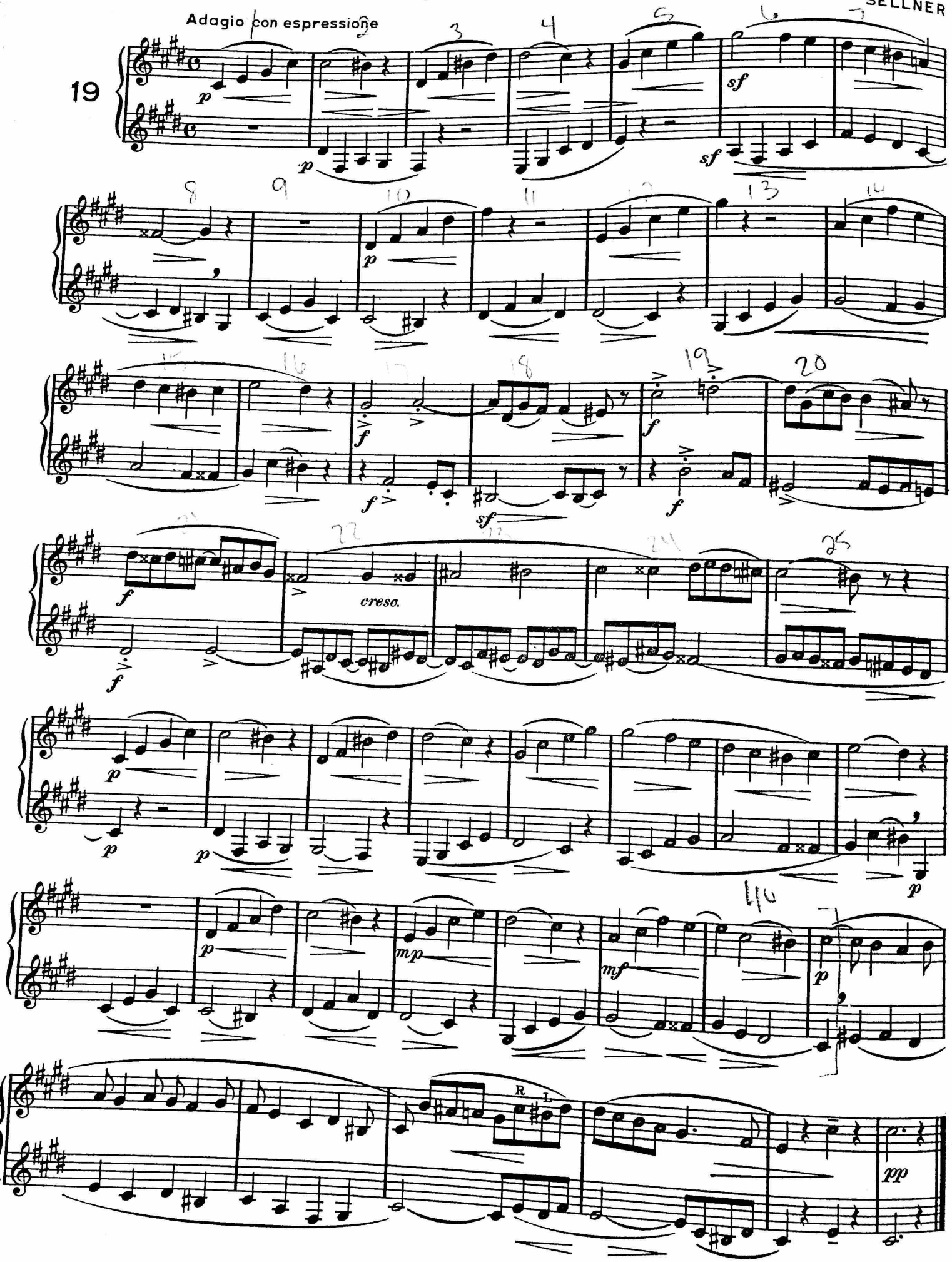
Concert B Clar Tech

4

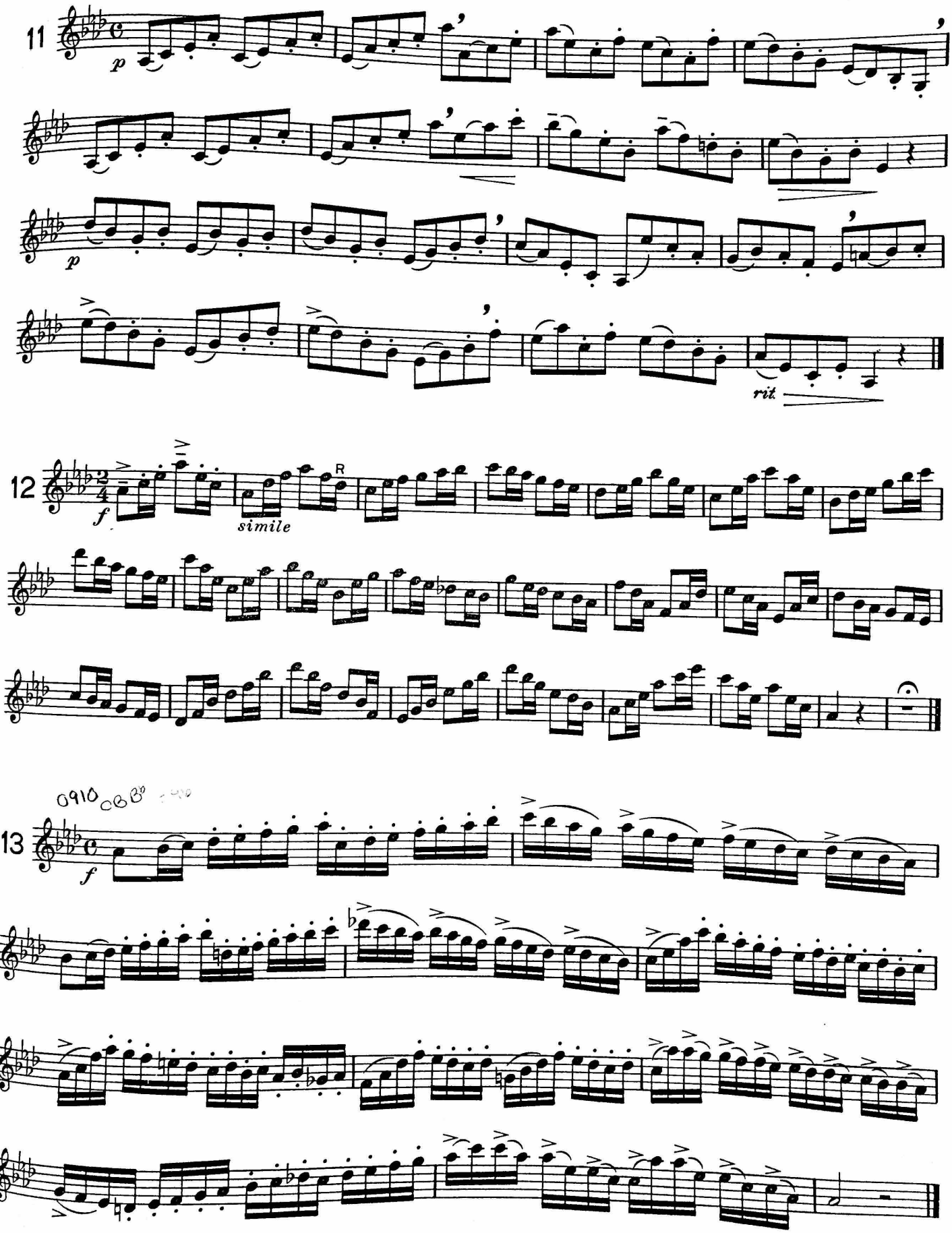


SELLNER

Adagio con espressione

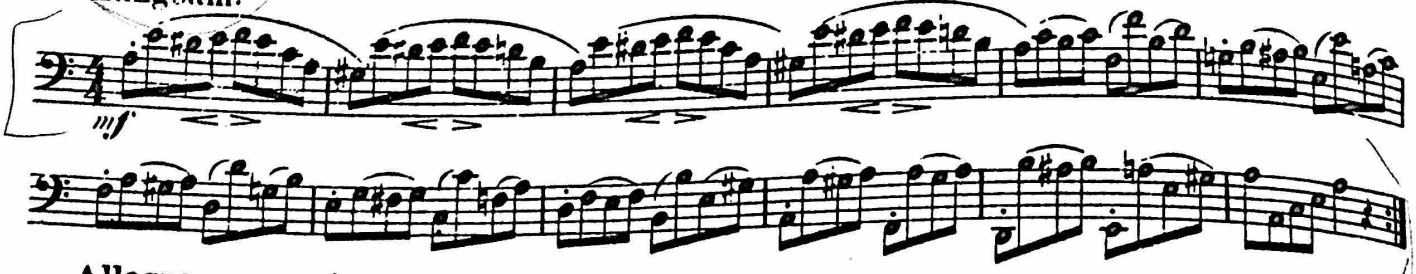


Concert Contra Tech

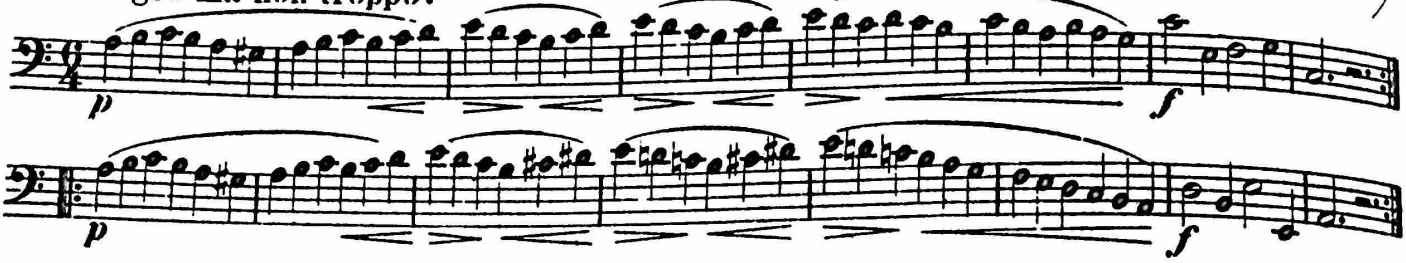


CB Bassoon lyrical

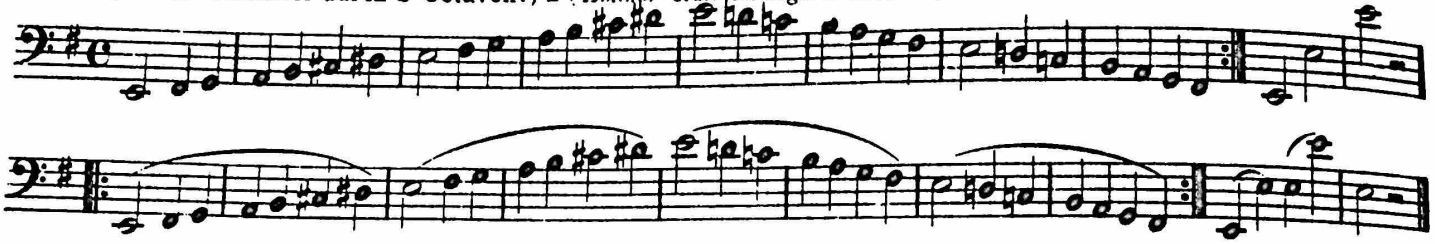
Langsam.



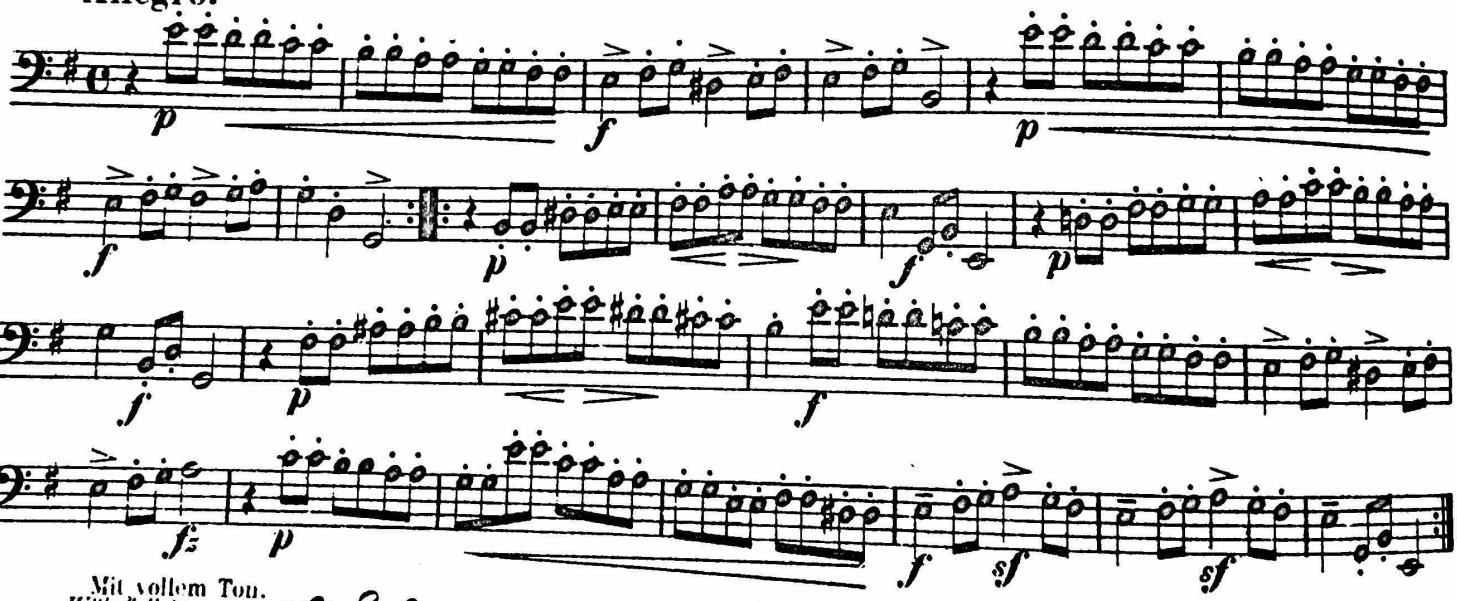
Allegro ma non troppo.



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

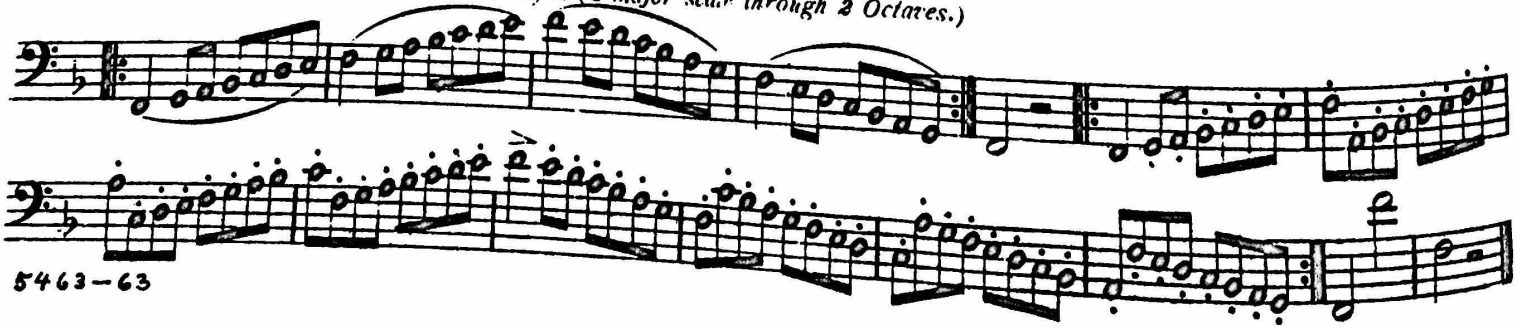


Allegro.



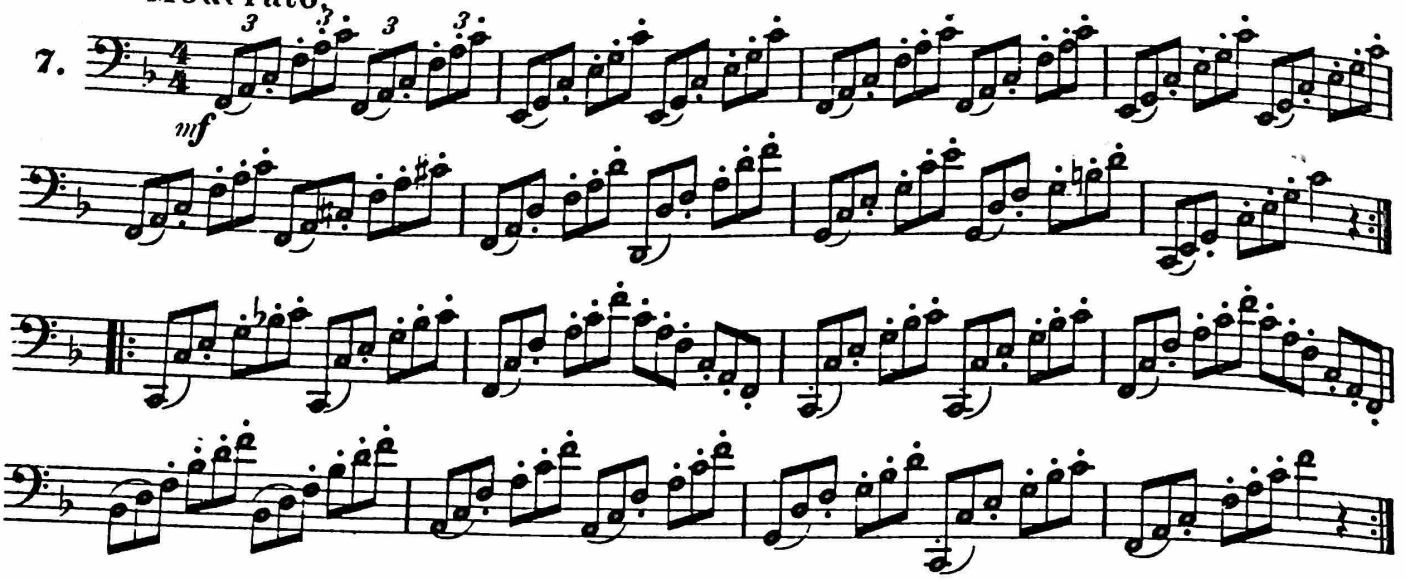
Mit vollem Ton.
With full tone.

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



Moderato.

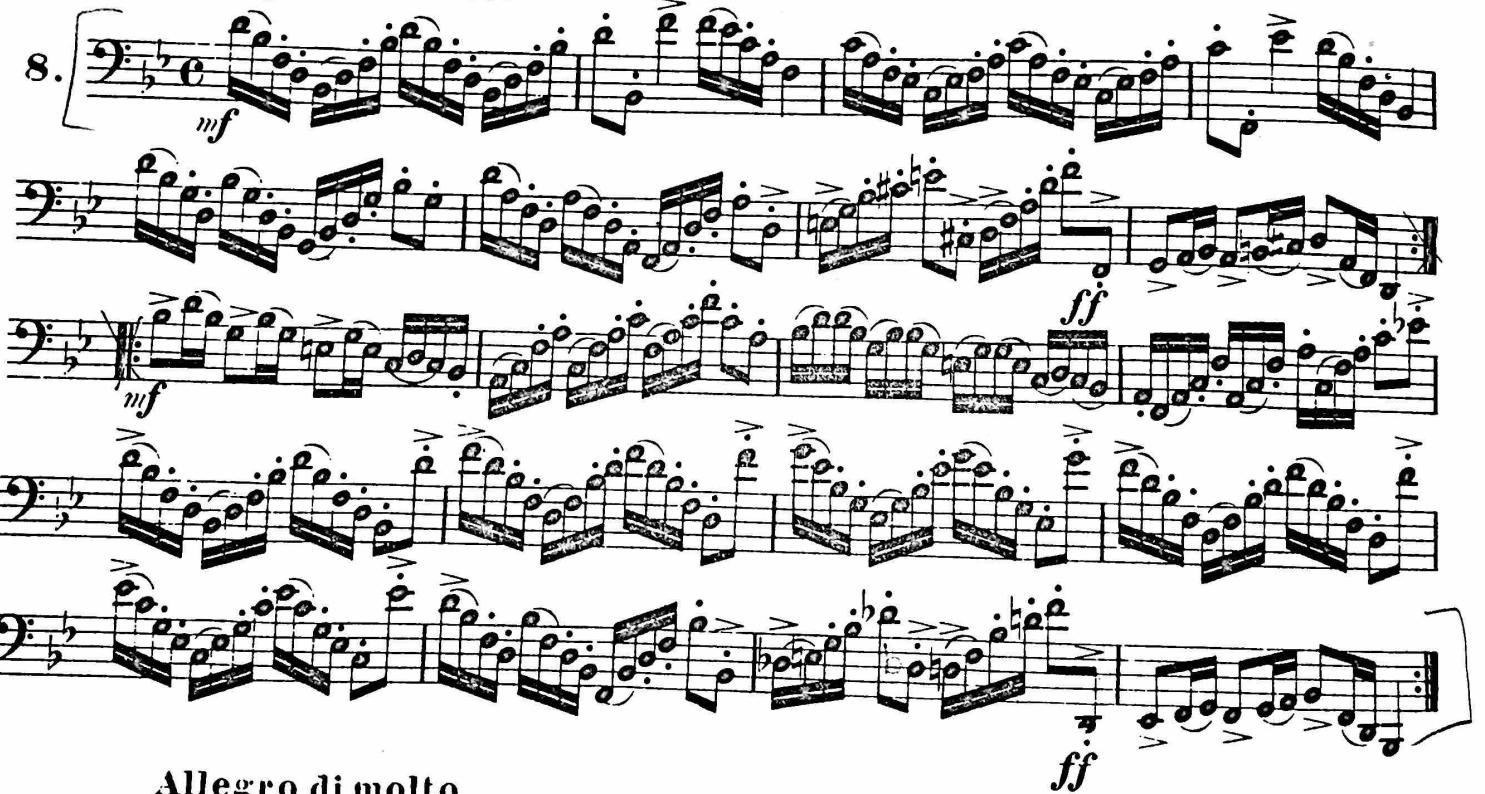
7.



CB Bottesini Technics

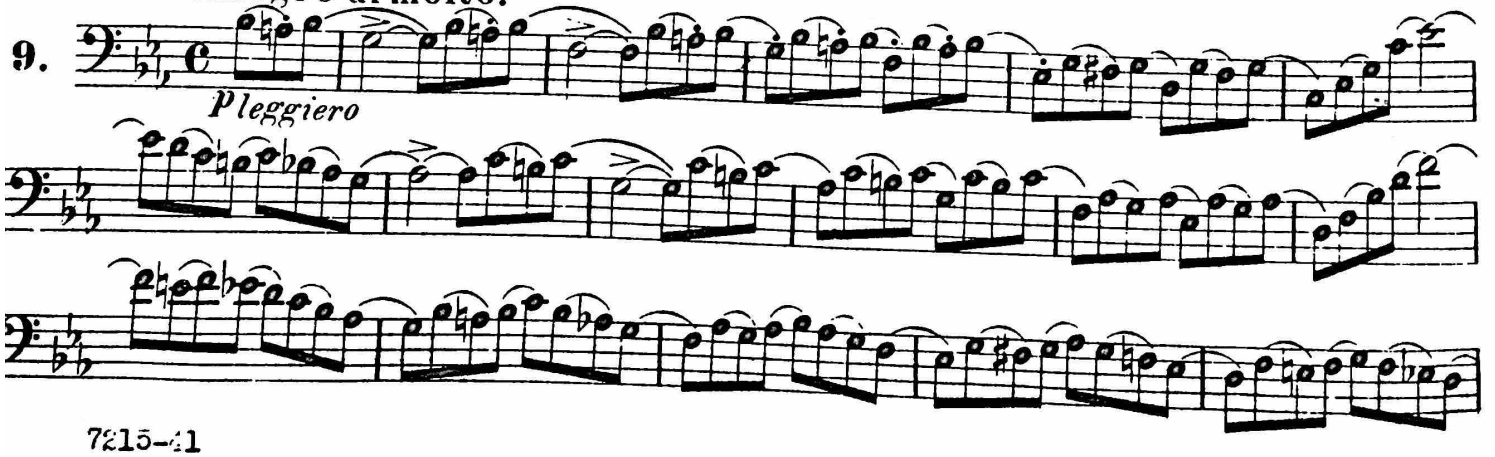
Allegro moderato.

8.

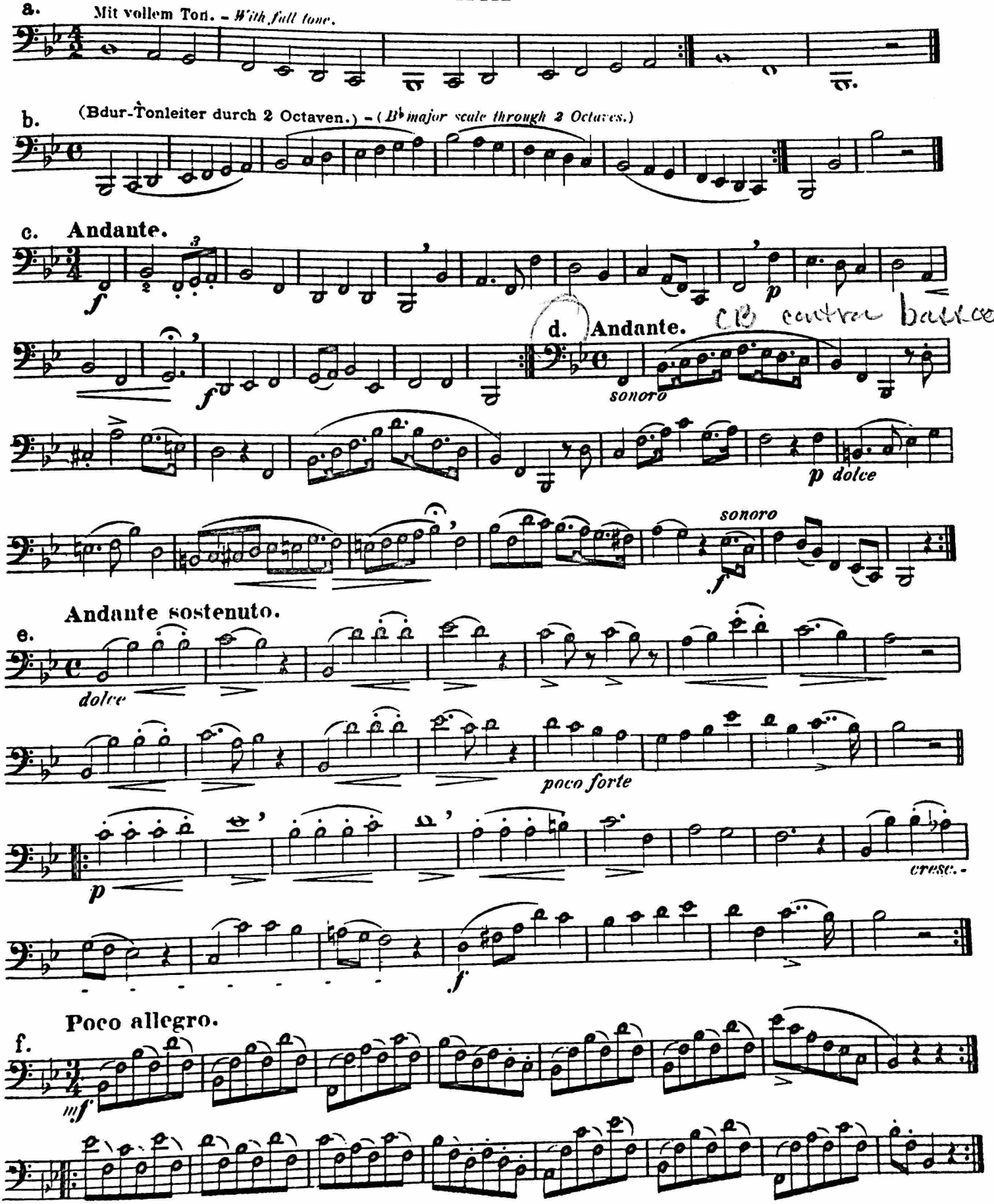


Allegro di molto.

9.



XIX.


a.
Mit vollem Ton. – With full tone.
b.
(Bdur-Tonleiter durch 2 Octaven.) – (B♭ major scale through 2 Octaves.)
c. Andante.
f
p
d. Andante.
CB contra bassoon
sonoro
p dolce
sonoro
f
Andante sostenuto.
e.
dolce
poco forte
p
cresc.
f
Poco allegro.
f.
mf