Florida Bandmasters Association

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

(For the 11th and 12th grade All-State Band – auditioning in September of 2020 for the January 2021 FMEA Conference)

BRASS & PERCUSSION

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 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 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 ♩ ♫ ♫♫♫ ♩. 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. (**Percussionists** will be required to sight-read on snare and mallets.)

2021 All-State Symphonic Band (11th and 12th grade) Prepared Exercises

Play the entire exercise unless specific measures are indicated.

Trumpet; Chromatic: 2 octaves from C
Lyrical Exercise: pg. 9, Requiem; m. 1-28
Technical Exercise: pg. 18, Prominade; m. 47-end

Concert Studies for Trumpet (written for Philip Smith)
Publisher: Curnow Music/Hal Leonard

Horn in F; Chromatic: 2 octaves from F
Lyrical Exercise: pg. 50, Adagio; m. 1- 34 + 1 note
Technical Exercise: pg. 90, #71; m. 1-26
335 Selected Melodious Progressive & Technical Studies (Book 1) Revised by Max Pottag, Publisher: Southern Music Co.

Trombone; Chromatic: 2 octaves from Bb
Lyrical Exercise: pg. 78, #52; m. 2-19
Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)

Technical Exercise: pg. 25; beginning -23 +1 note
Selected Studies for Trombone by H. Voxman
Publisher: Rubank/Hal Leonard

Bass Trombone; Chromatic: 2 octaves from pedal Bb
Lyrical Exercise: pg. 17, #13; m. 2-23 + 1 note (etude should be performed 1 octave lower than written)
Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)

Technical Exercise: pg. 41, #48; m. 1-14, no repeat
60 Selected Studies for BB flat Tuba C. Kopprasch,
Publisher: Robert King Music

Euphonium; **(BC&TC);** Chromatic: 2 octaves from concert Bb
(TC should transpose exercises)
Lyrical Exercise: pg. 20/21, #16; the "and" of beat 2 in m. 42 - end
Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)

Technical Exercise: pg. 15, Vivace; beginning - m. 37
Selected Studies for Trombone by H. Voxman
Publisher: Rubank/Hal Leonard

Tuba; Chromatic: 2 octaves from Bb
Lyrical Exercise: pg. 11, #15; m.1-16, stop at fermata, no repeats
Technical Exercise: pg. 30, #37; m. 1-18 +1 note
60 Selected Studies for BB flat Tuba C. Kopprasch,
Publisher: Robert King Music

Percussion; Percussionists must audition in all three areas.

Mallets; Chromatic: 2 octaves from Bb
Exercise: pg. 99-100, Allegro from Sonata II; m. 1-24

Masterworks for Mallets trans. by Beth Gottlieb
Publisher: Row-Loff

Snare;
Exercise: pg. 8, Etude 6

Portraits in Rhythm (CR 1966) by Anthony Cirone,
Publisher: Belwin Mills

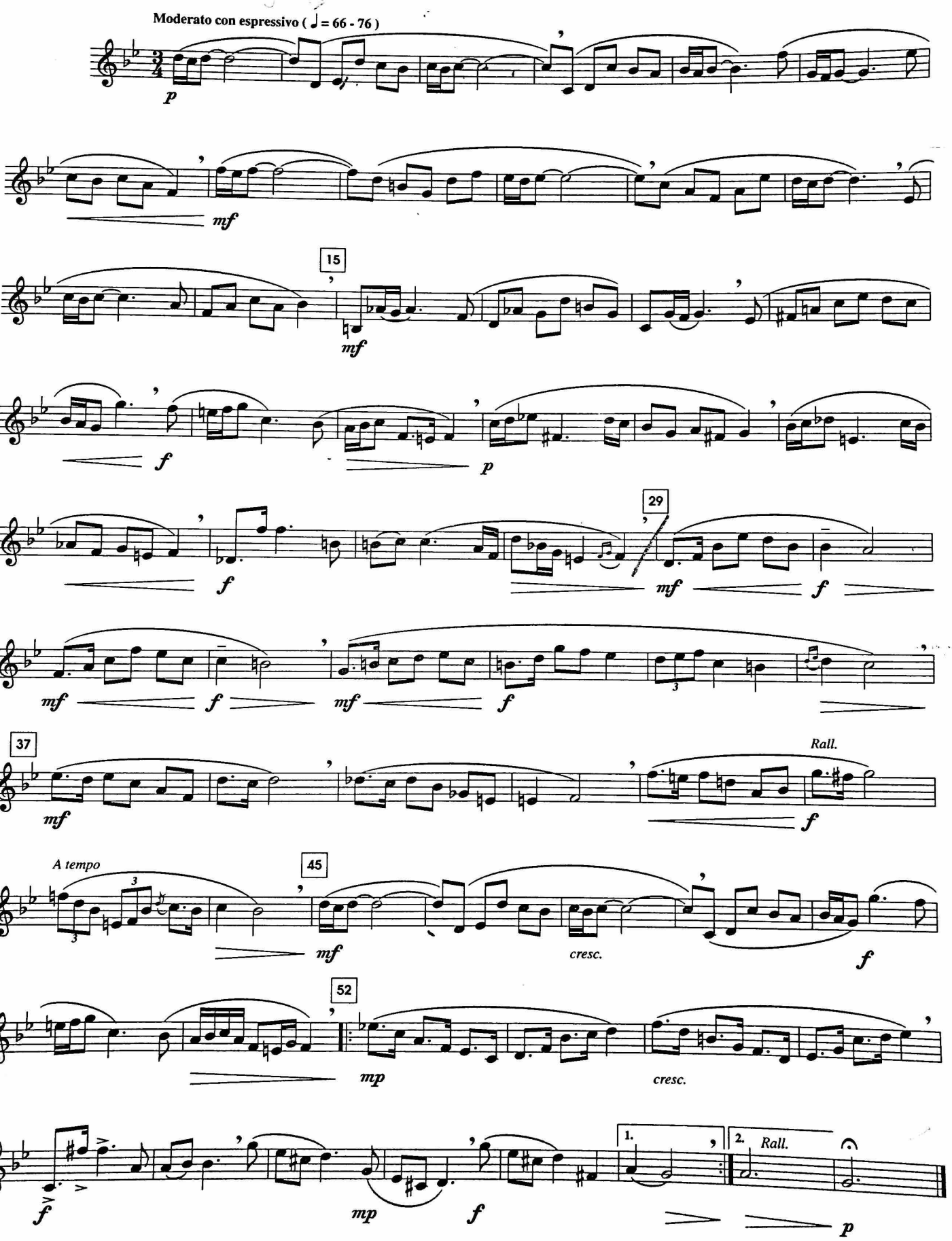
Timpani;
Exercise: pg. 37, Etude 26
Pedal to the Kettle by Kirk J. Gay, Tapspace Pub

TRACK 4

SB tpt lyrics

REQUIEM

Stephen Bulla (ASCAP)



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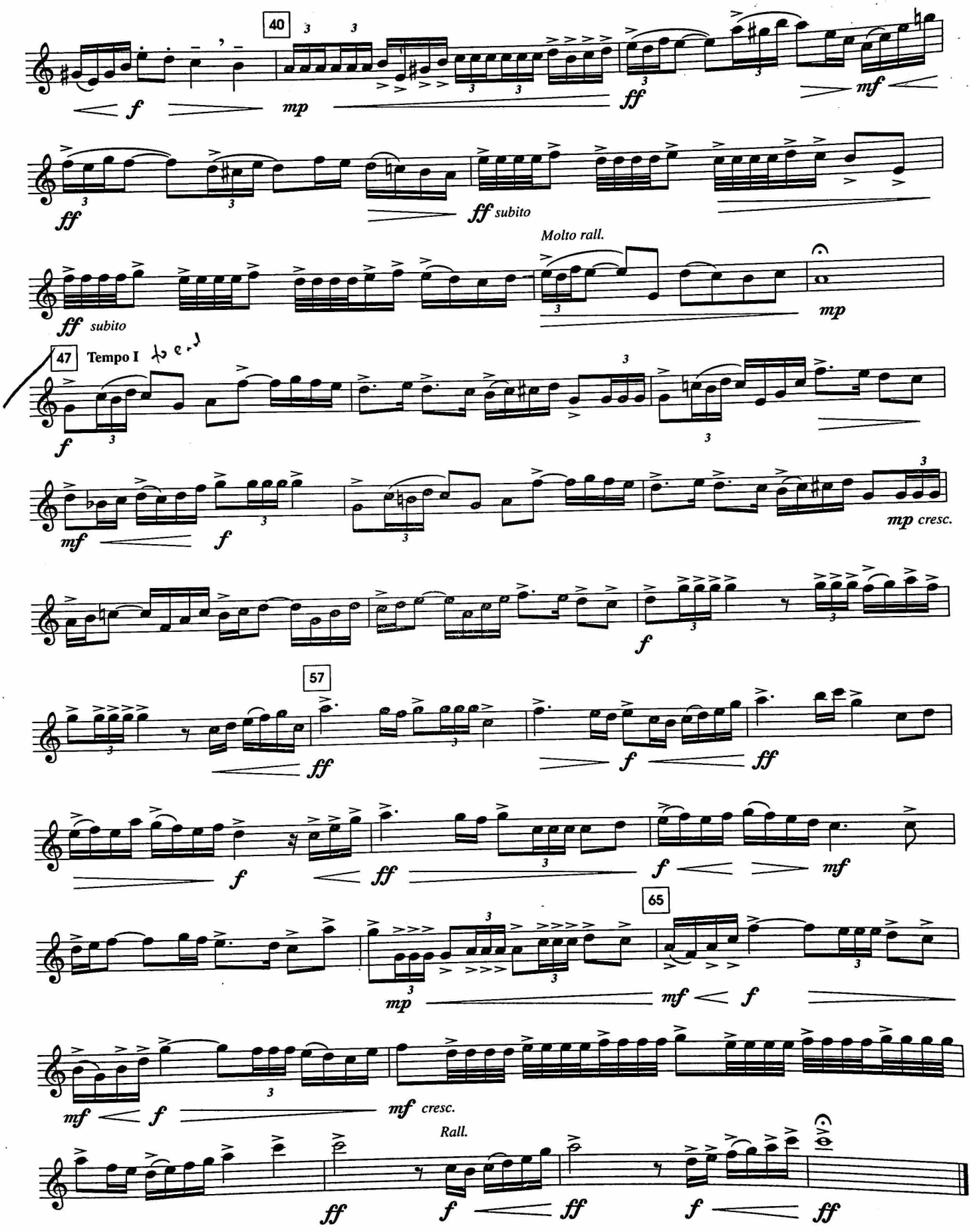
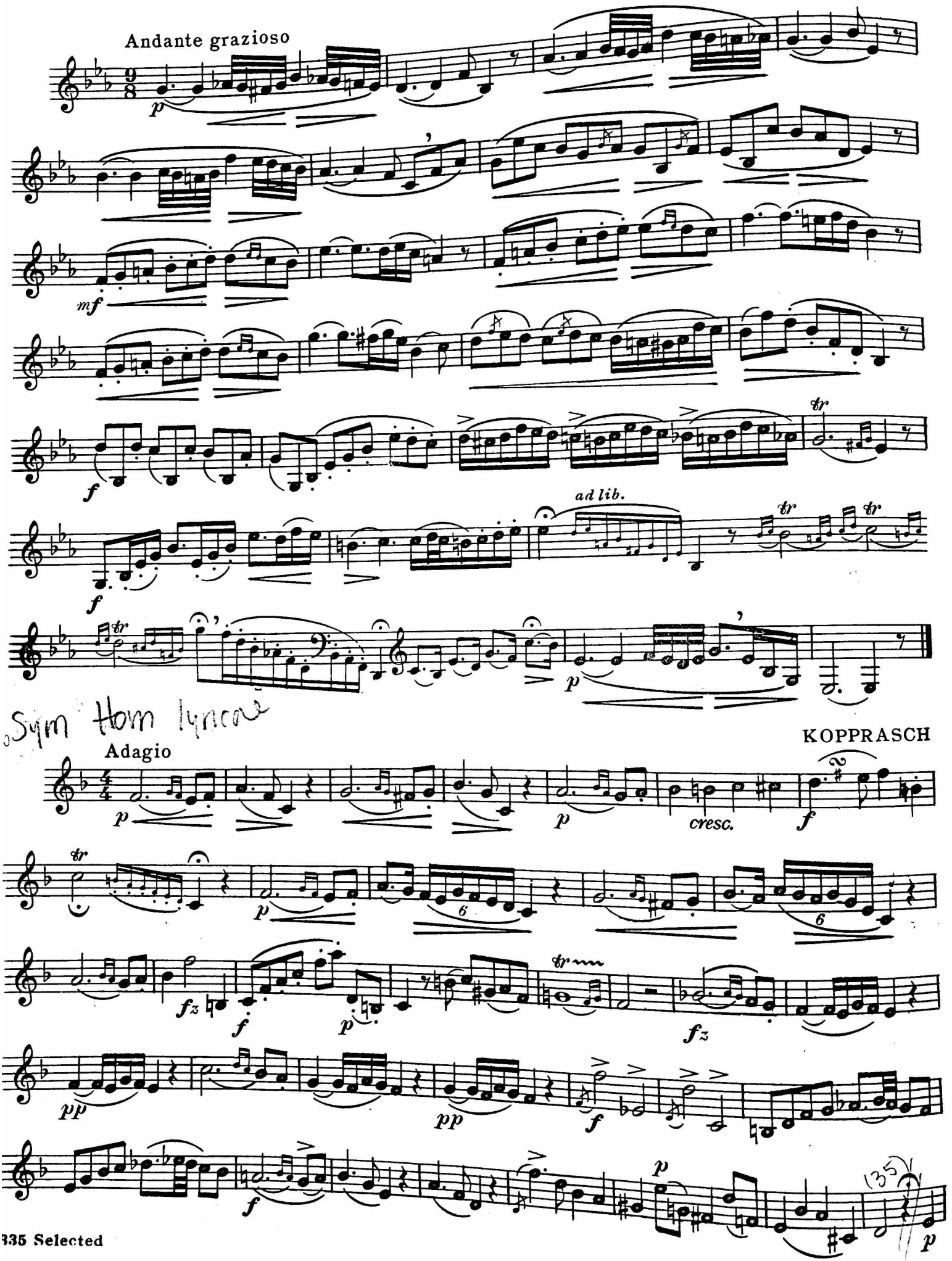
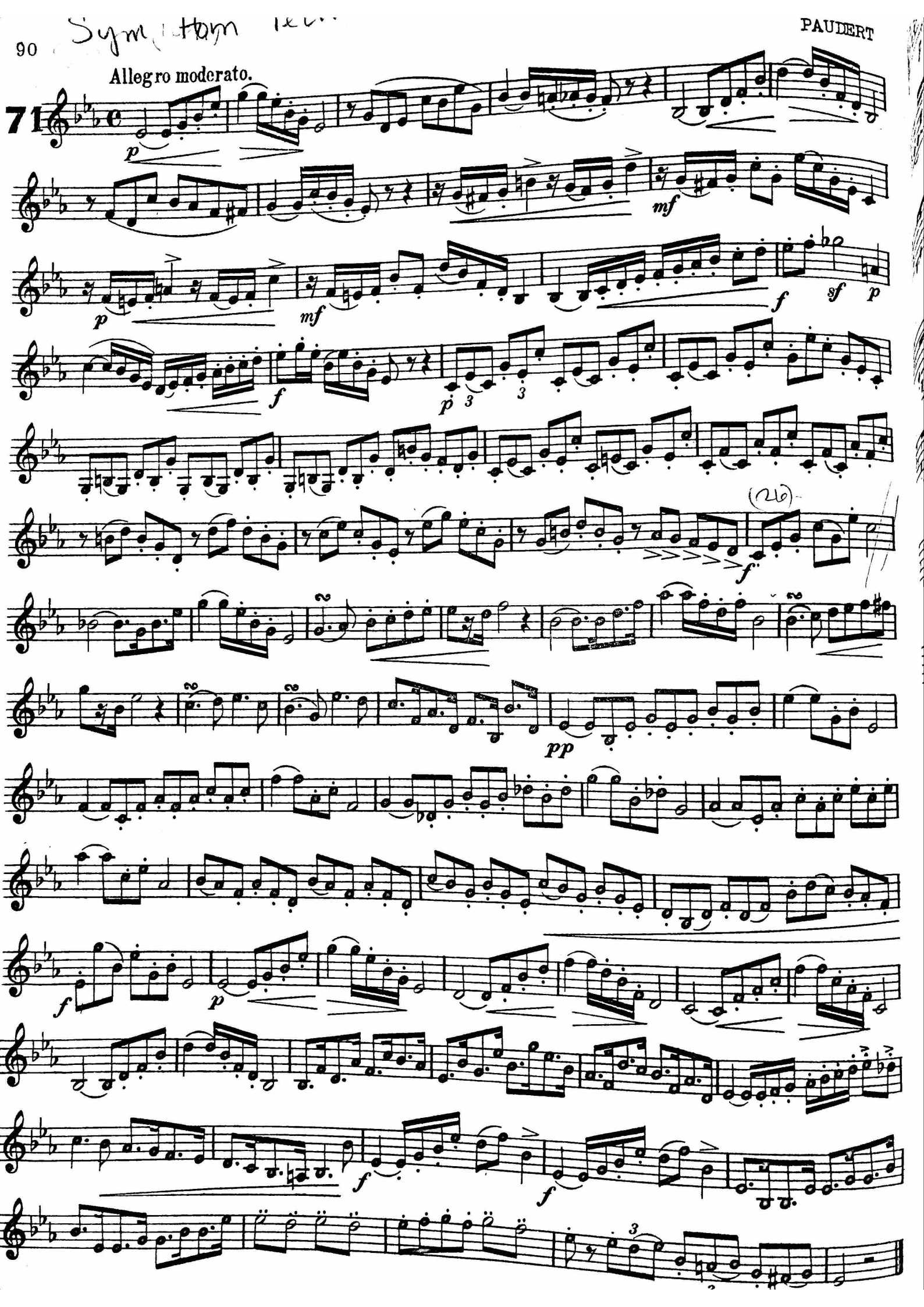
SB tpt technique



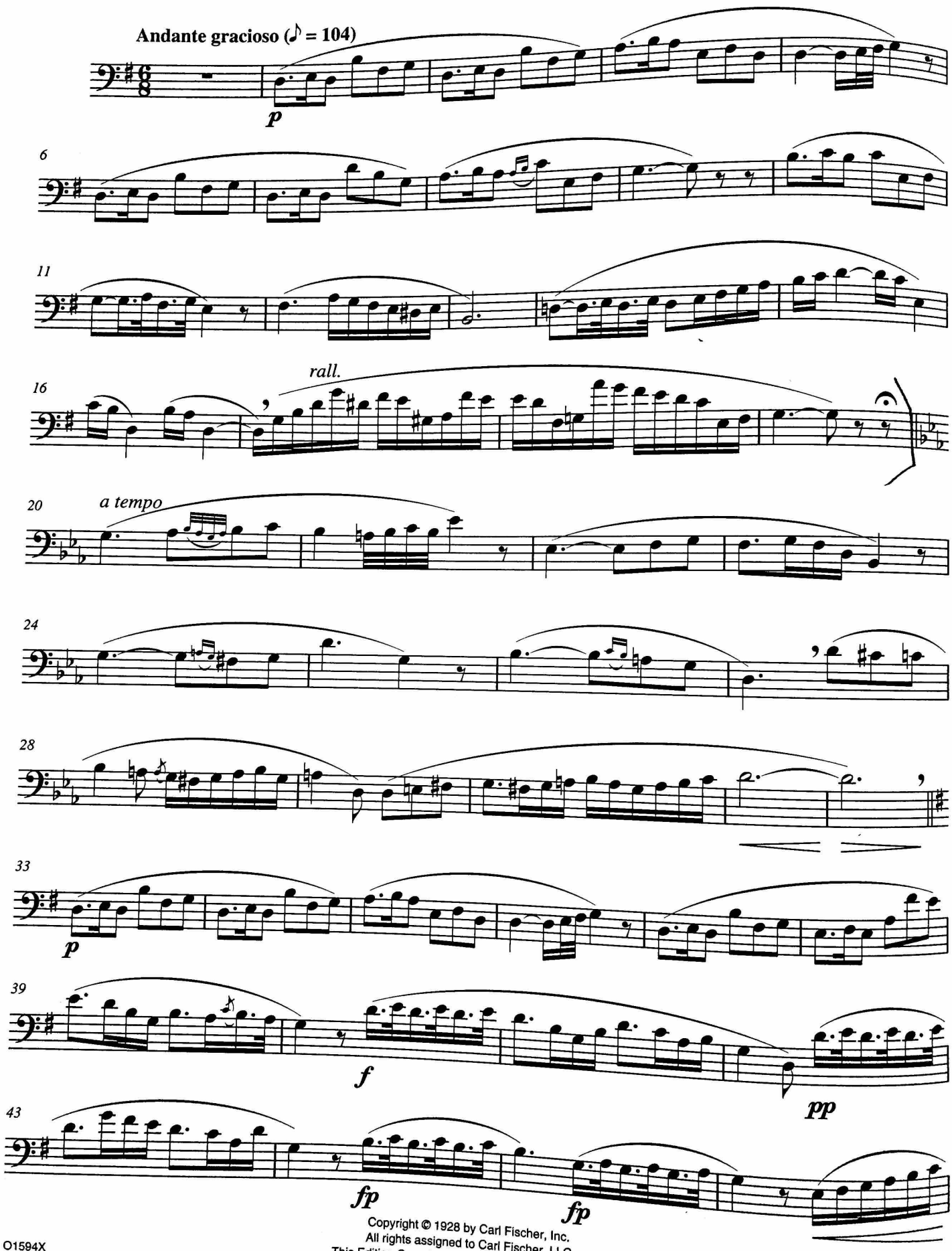

Andante grazioso
ad lib.
Sym Hom lyncar
KOPPRASCH
Adagio
cresc.

Allegro moderato.



 SB tbone lyrical

No. 52



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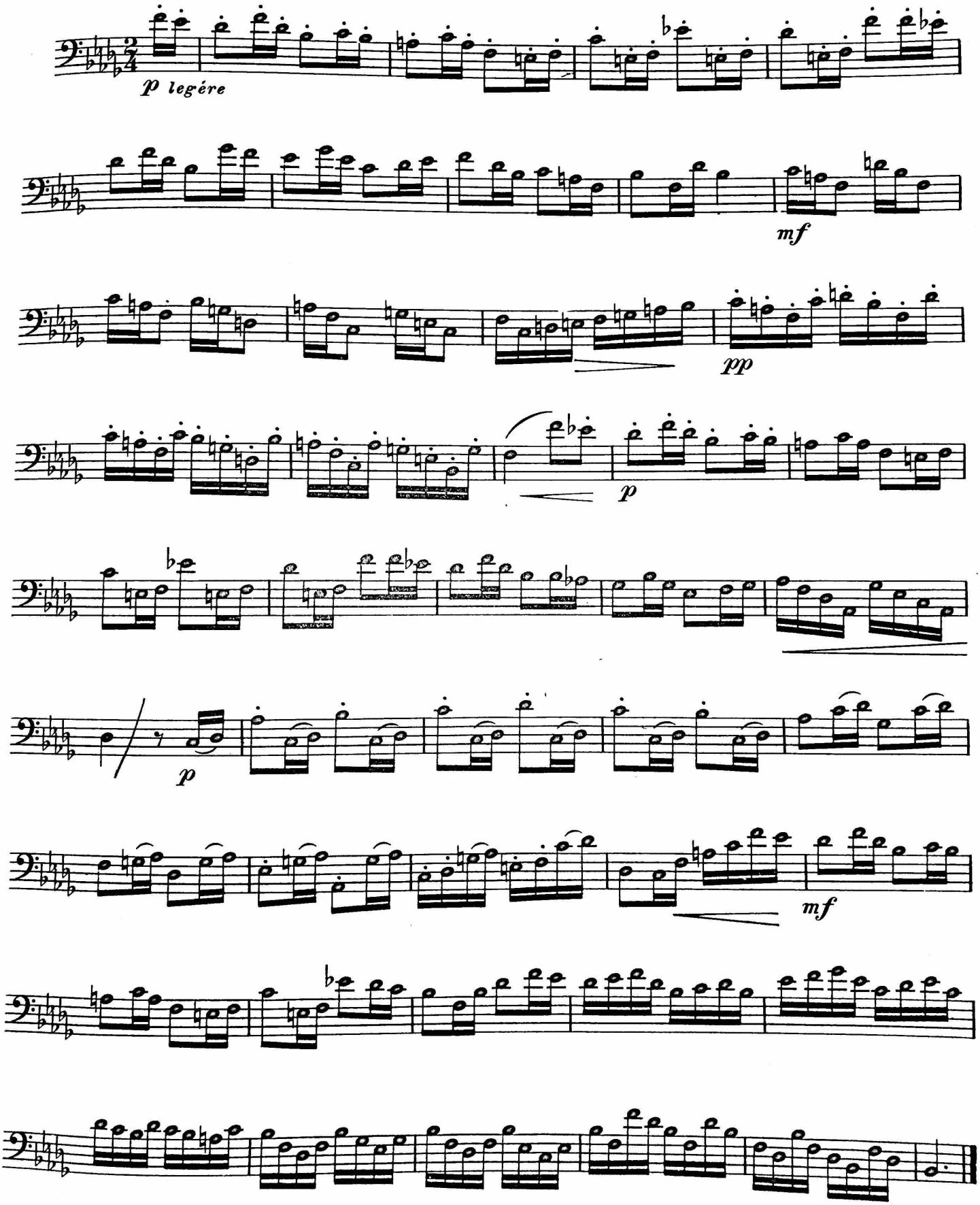
BÖHME

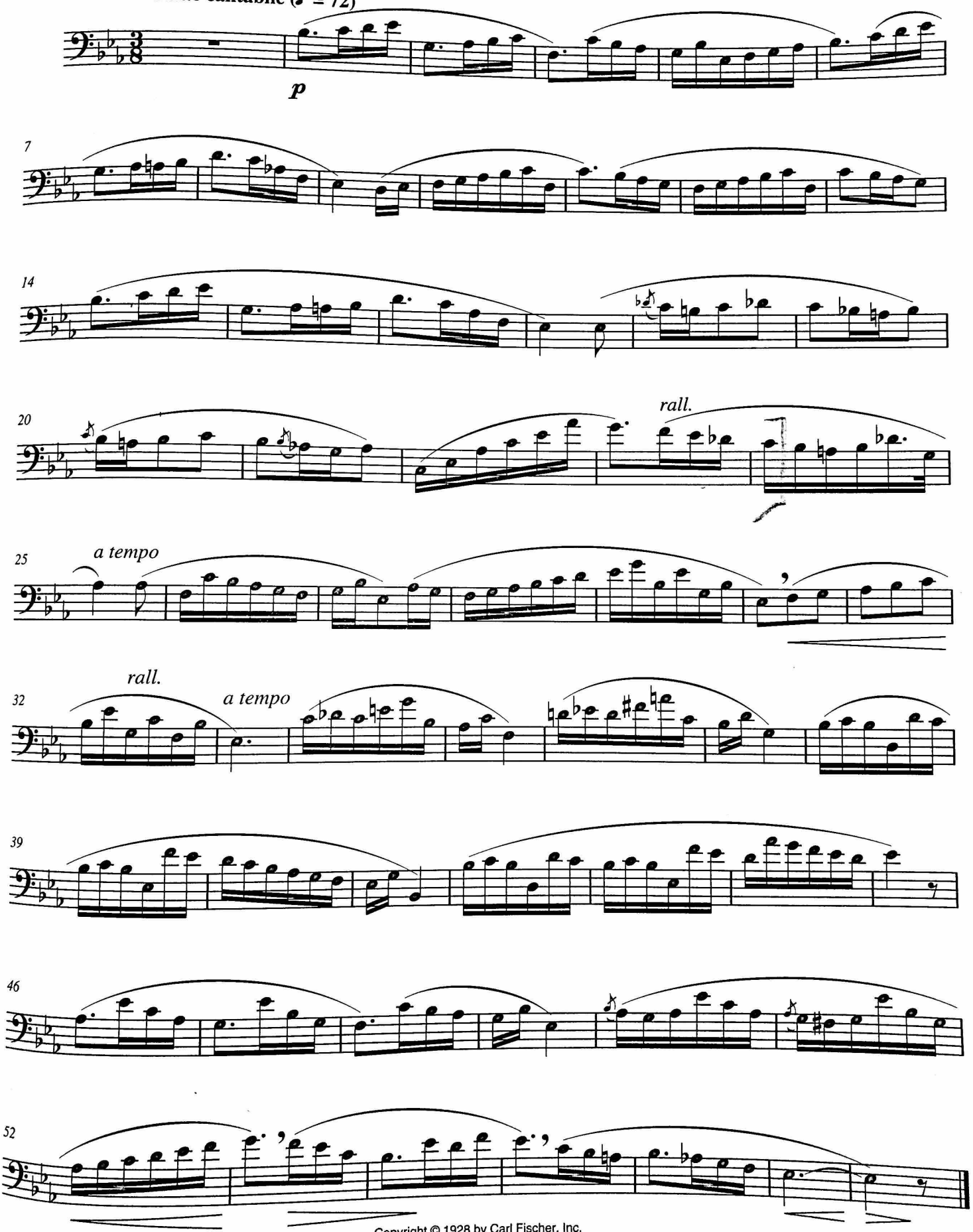
Allegretto



STB Bass trbone
lyrical

No. 13

Andante cantabile (♪ = 72)



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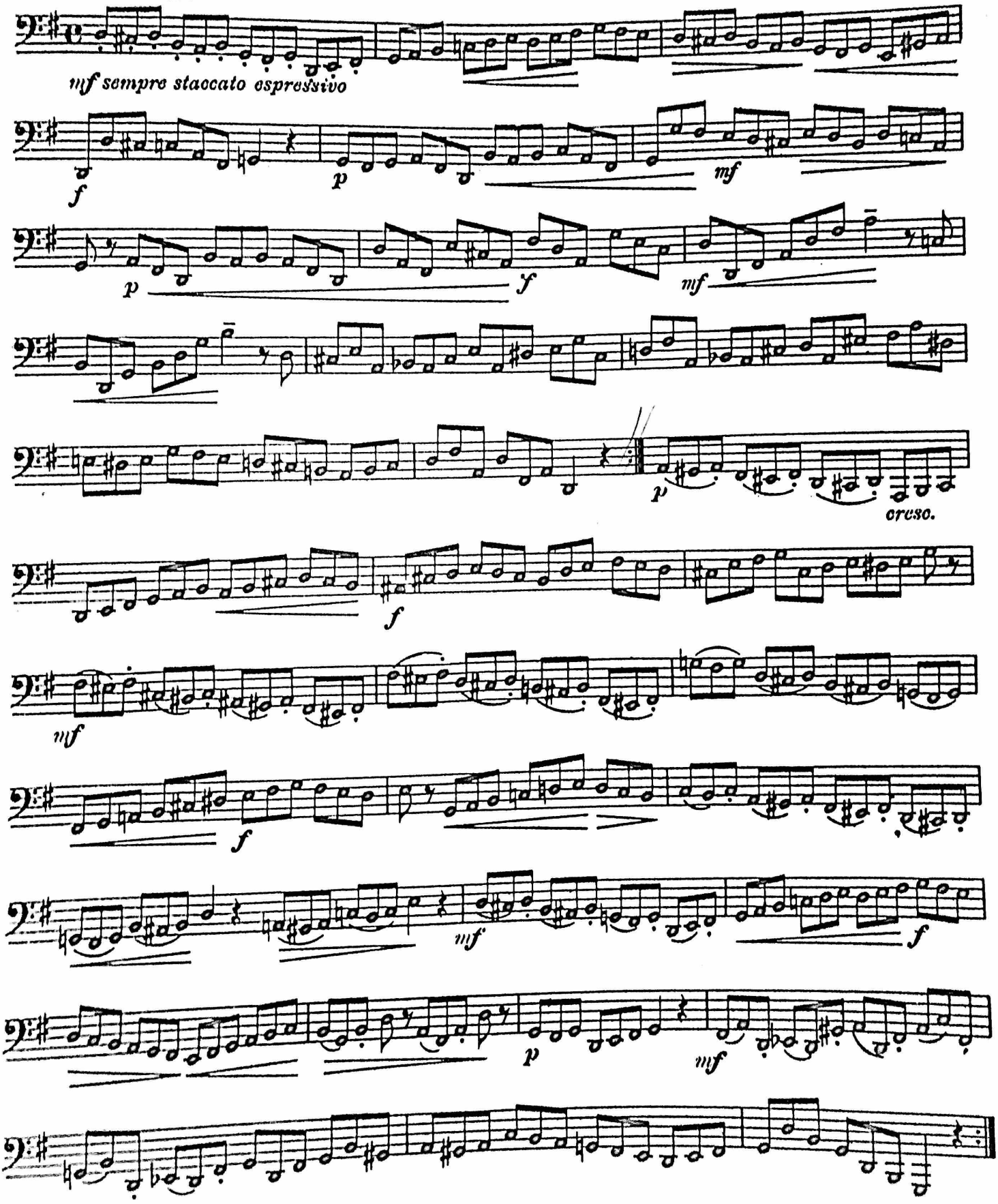
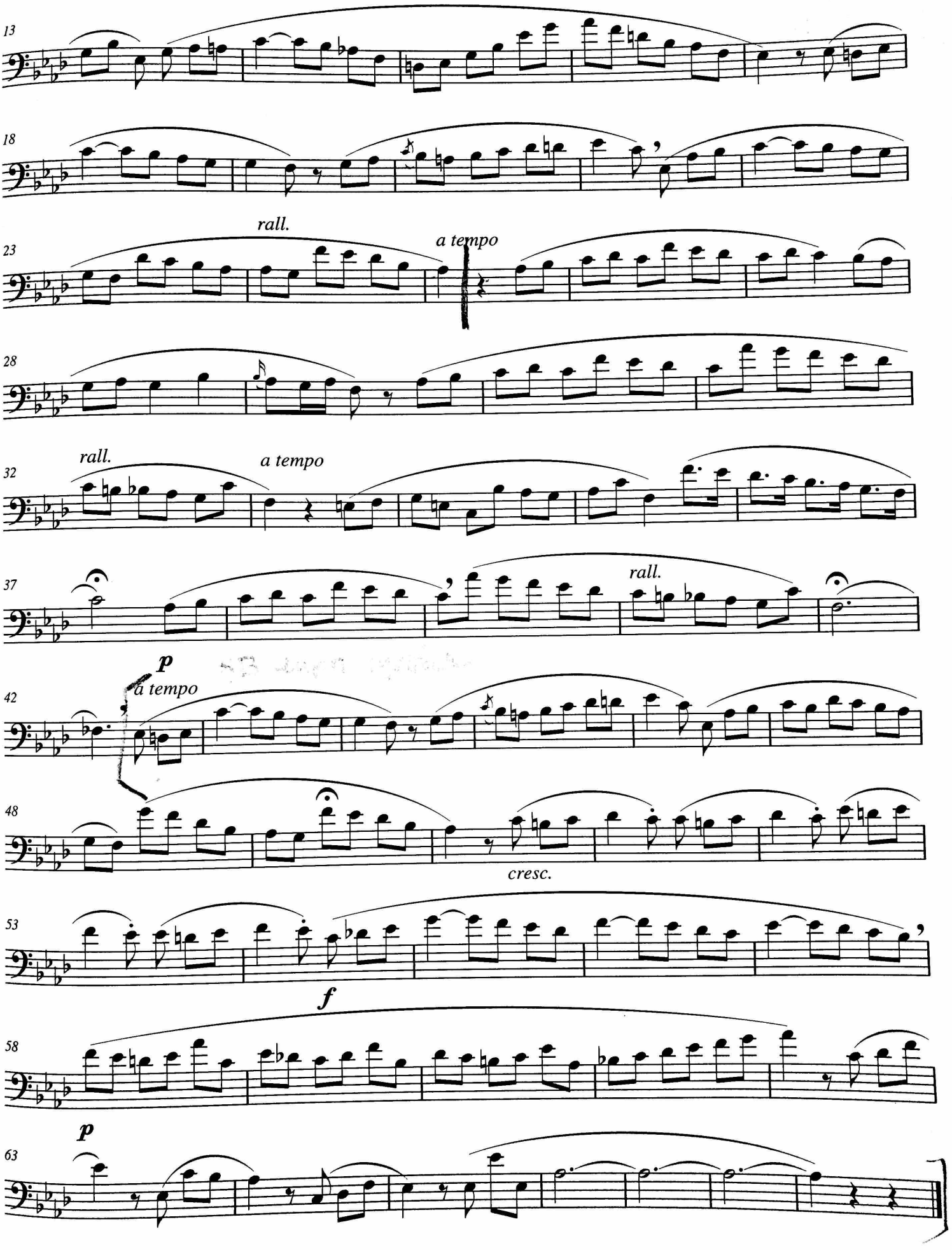
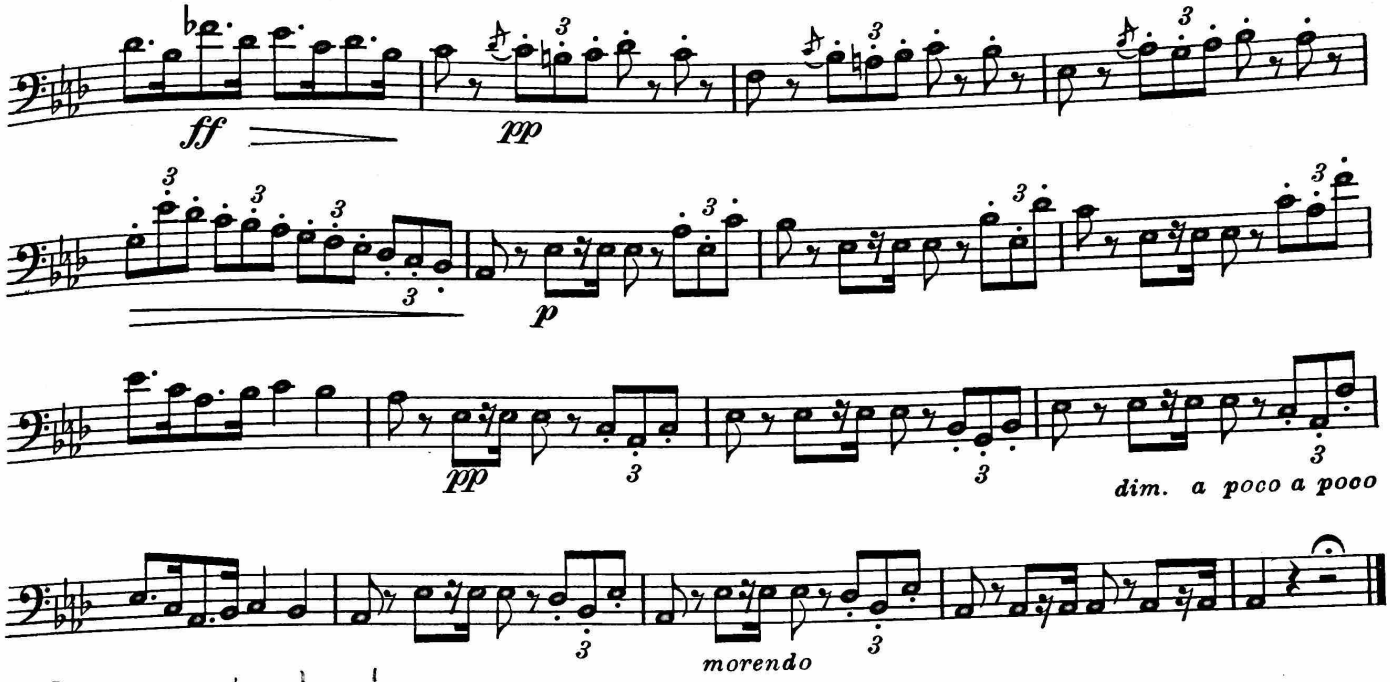
SB B-Hbone tech

48 **Presto**



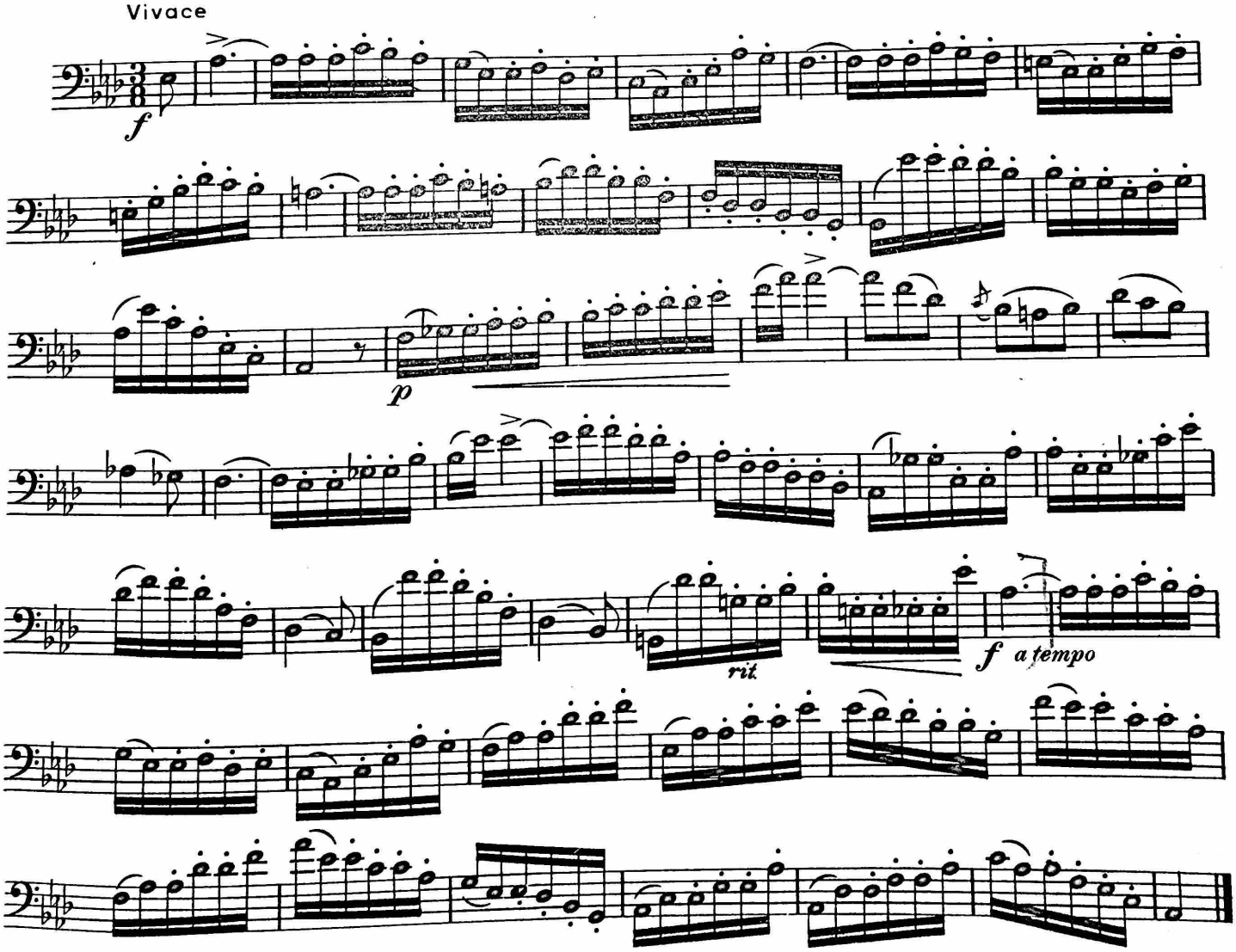

13
18
rall.
a tempo
23
28
rall.
a tempo
32
37
rall.
p
a tempo
42
48
cresc.
53
f
58
p
63

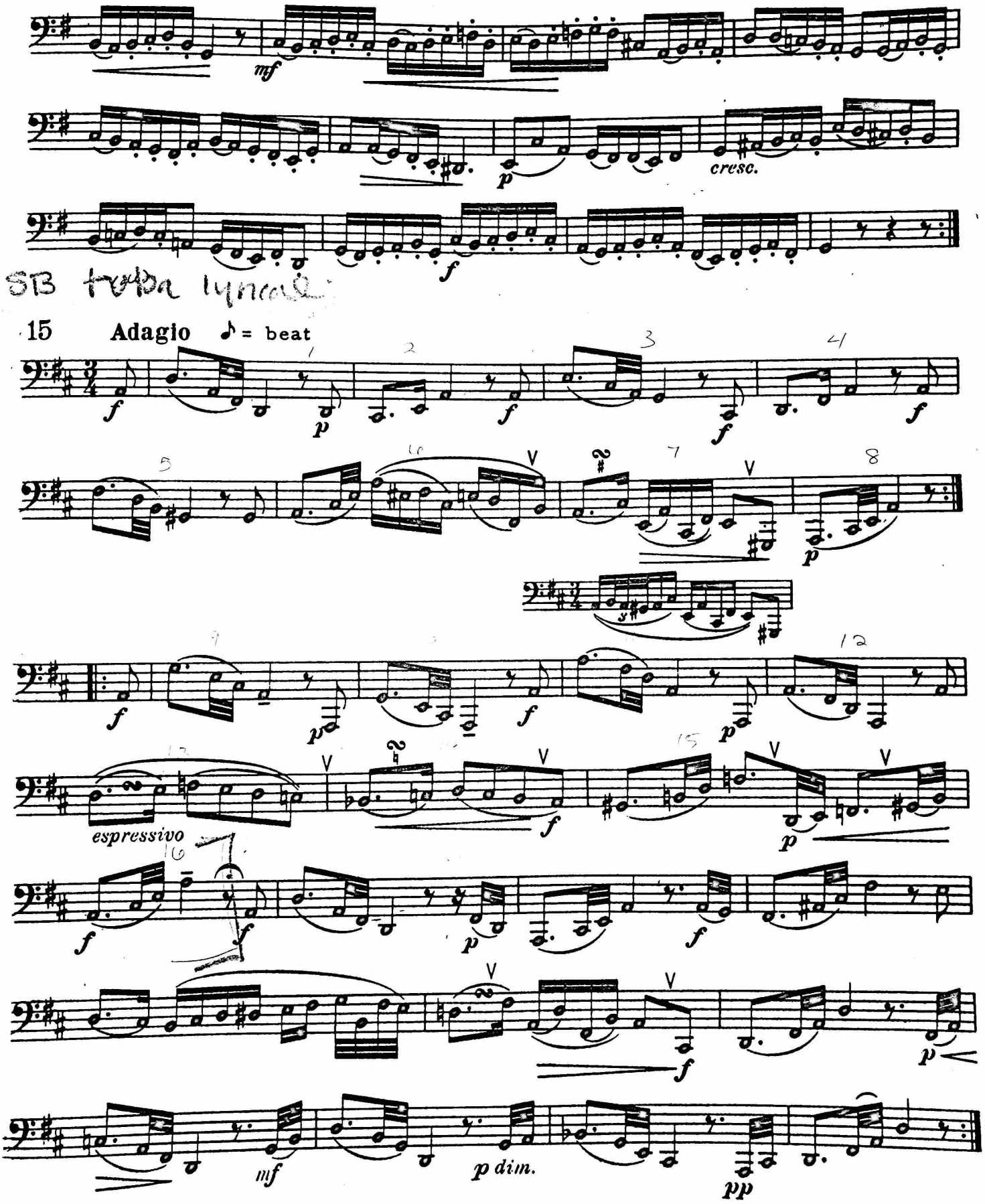


SB euph tech.

BÖHME

Vivace

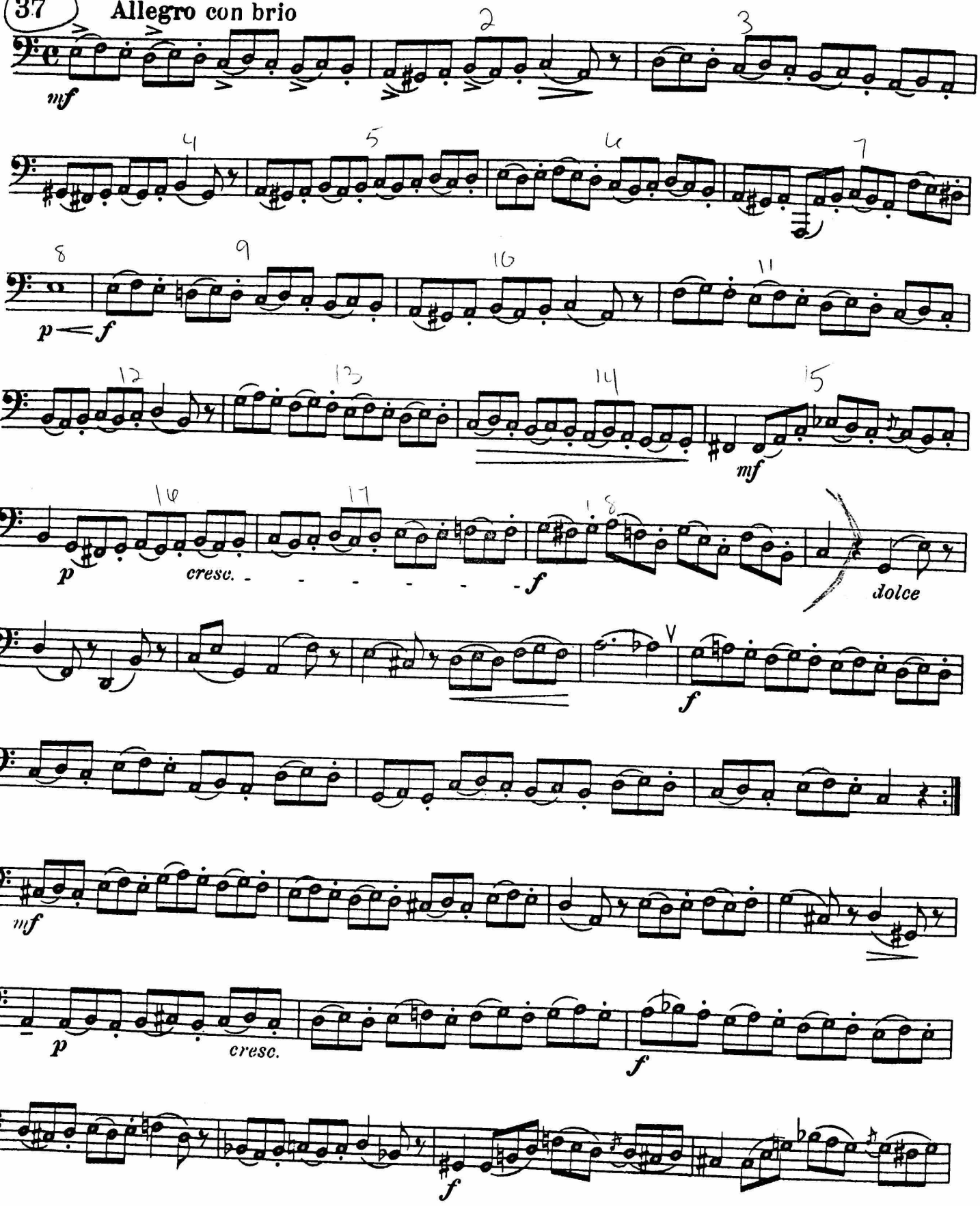



mf
p
cresc.
f
15 Adagio ♪ = beat
espressivo
p dim.
pp

SB Tuba lyrical

37

Allegro con brio



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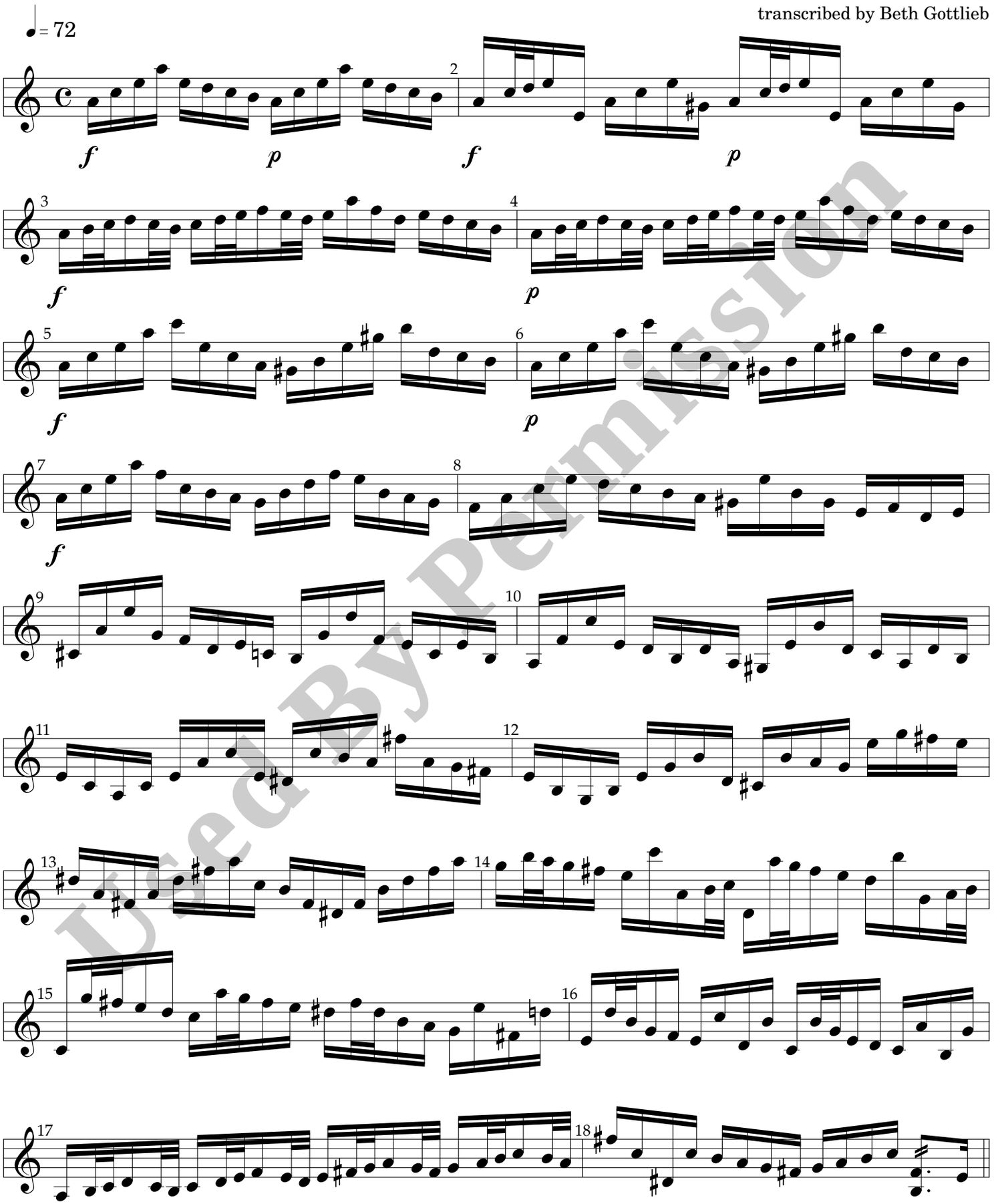
Allegro from Sonata II

(BWV 1003)

J.S. Bach
transcribed by Beth Gottlieb



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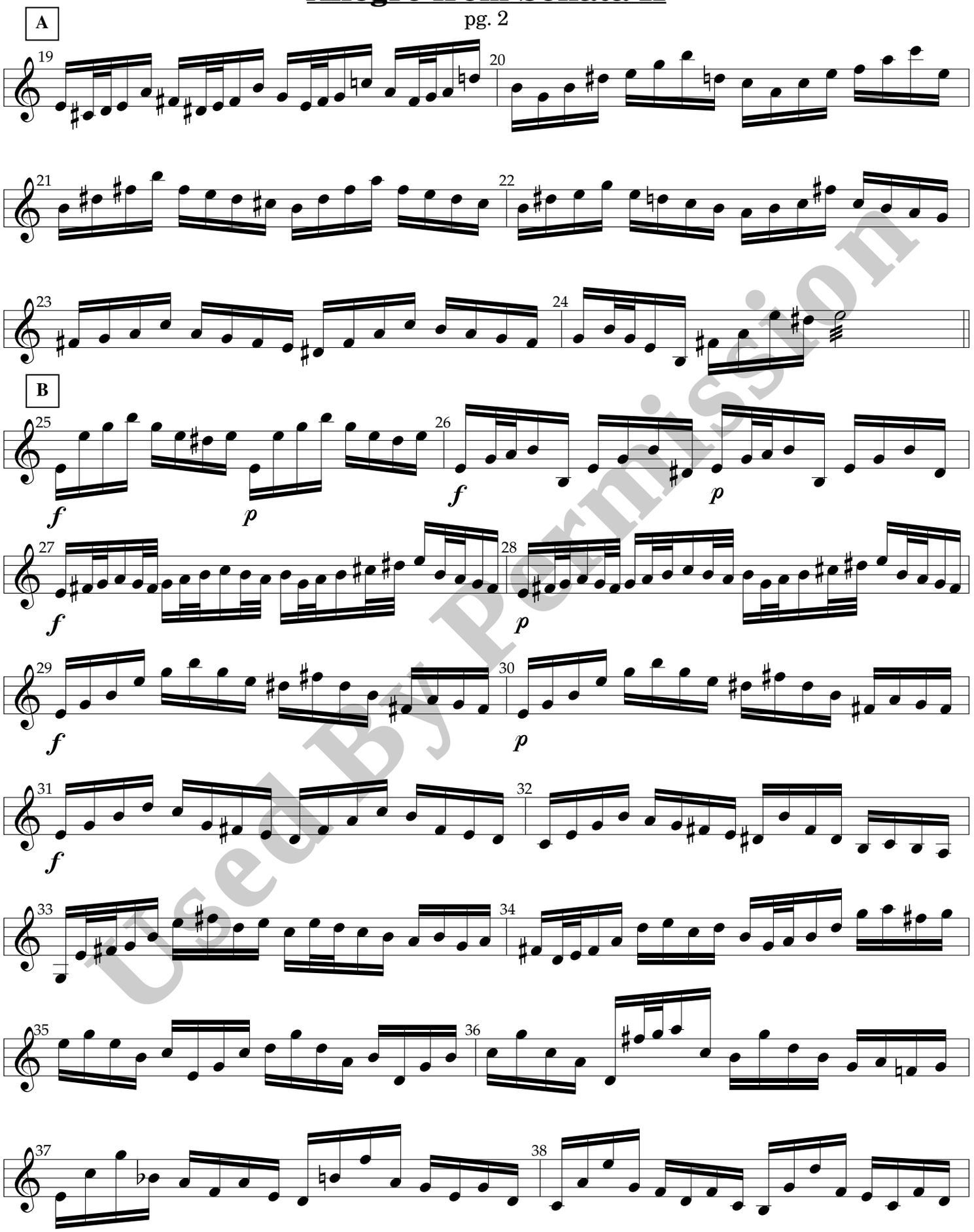
Allegro from Sonata II



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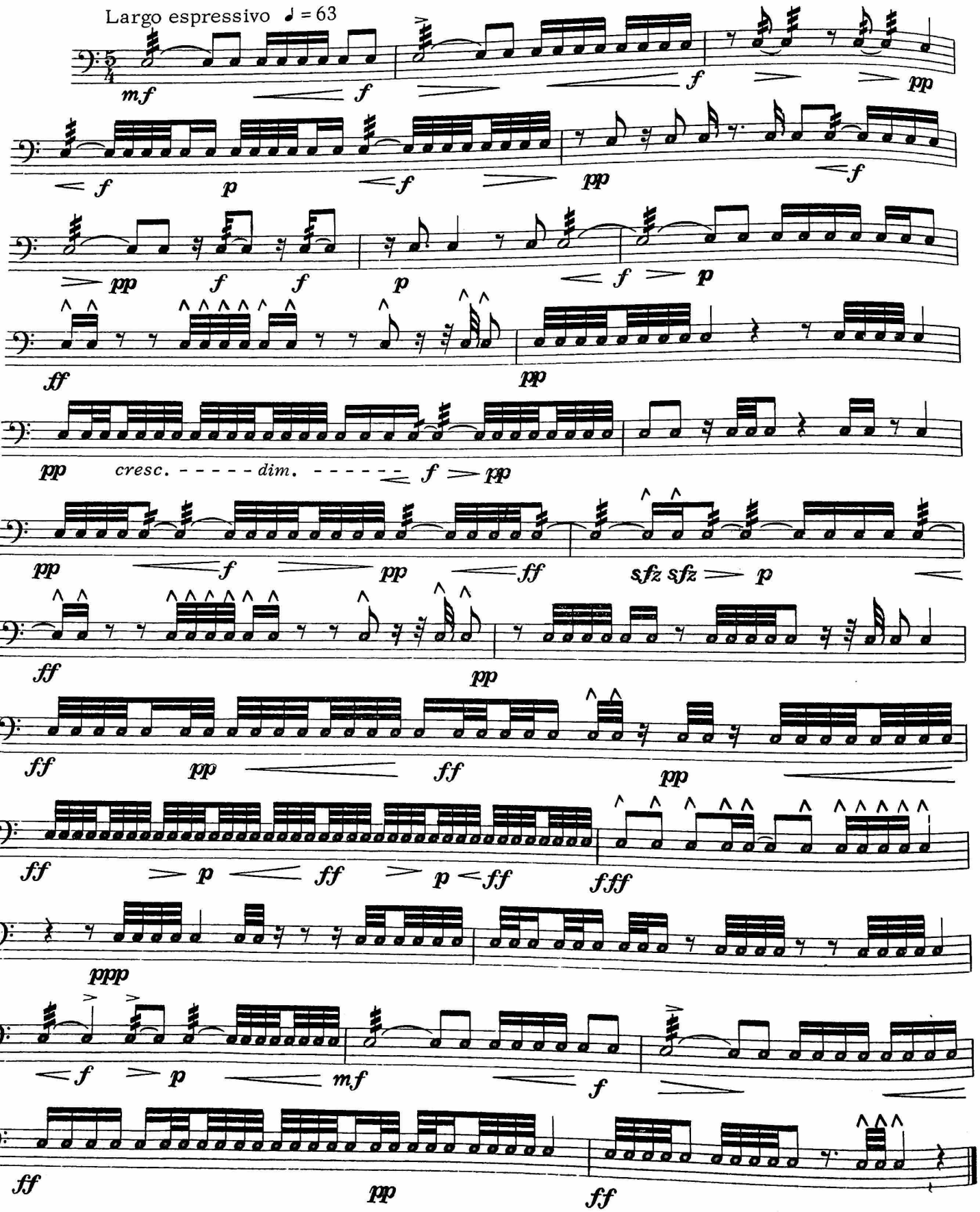
The many dynamic markings must be carefully observed here, with slight exaggeration of the crescendos and decrescendos.

6

SB Arone

Largo espressivo ♩ = 63



Pedal to the Kettle

Etudes and Solos for Timpani

by Kirk J. Gay

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TSPB-14

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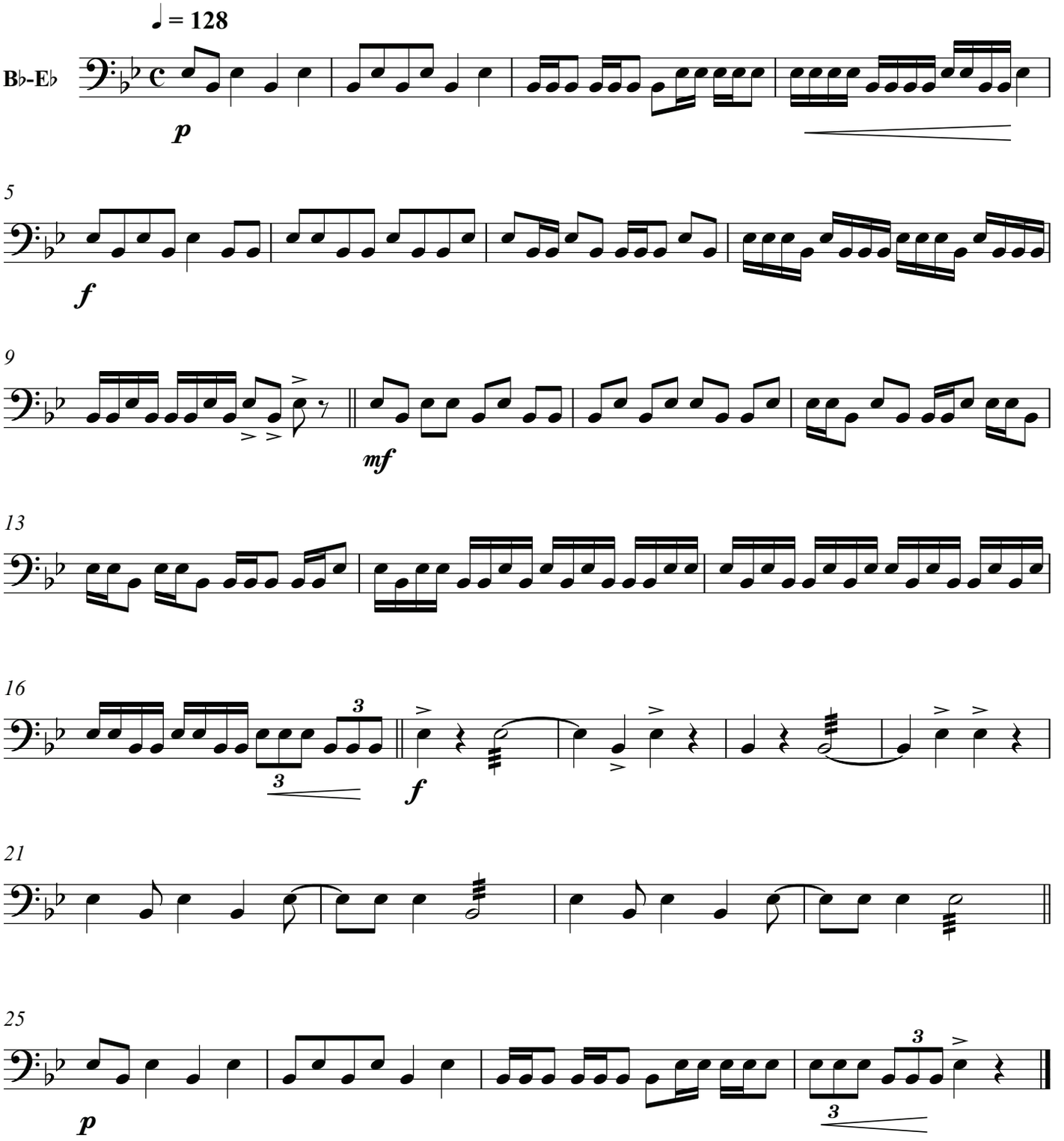
Etude 4

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")



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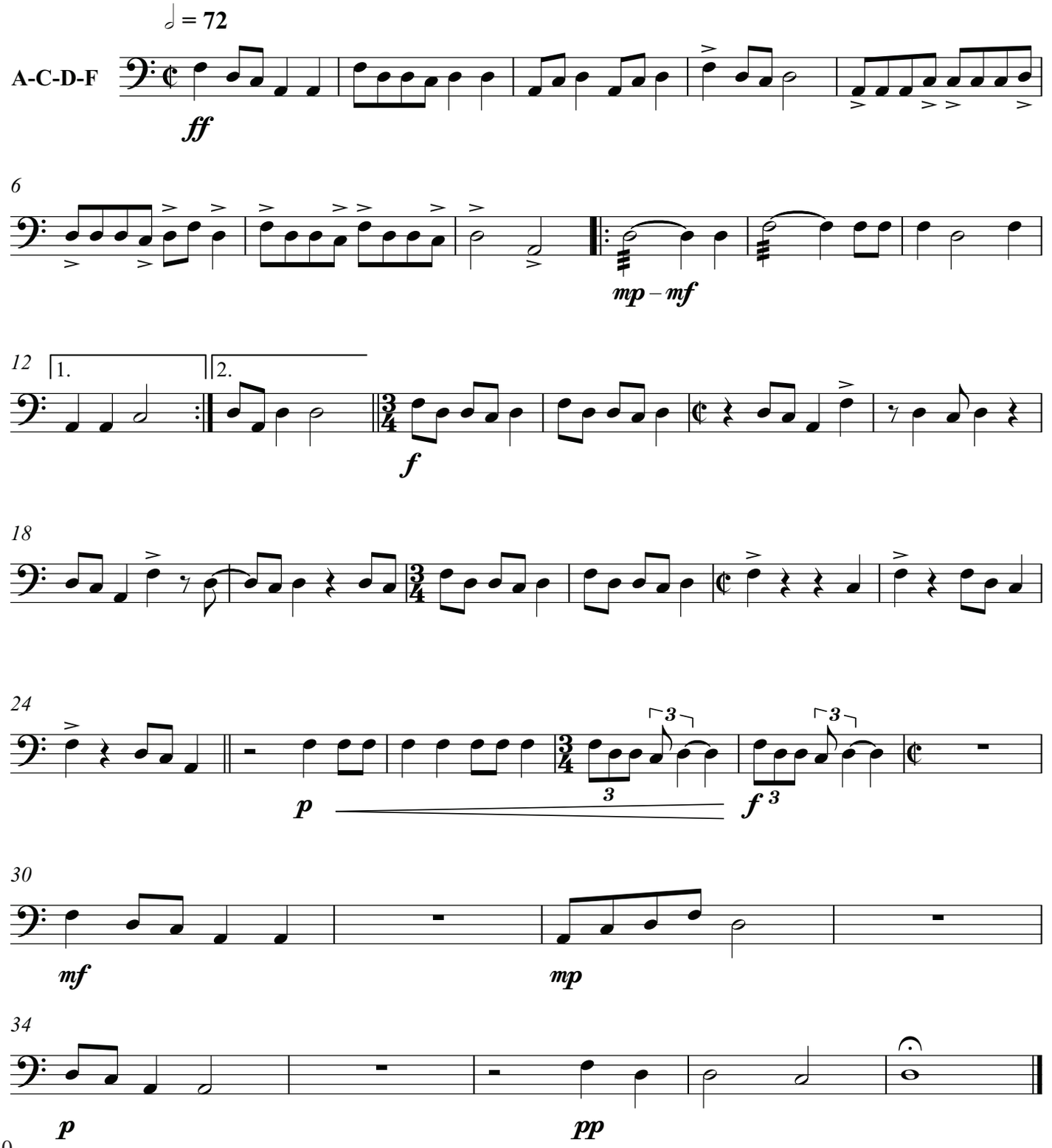
Etude 19 **Tympanic Metamorphoses**

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 either 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.



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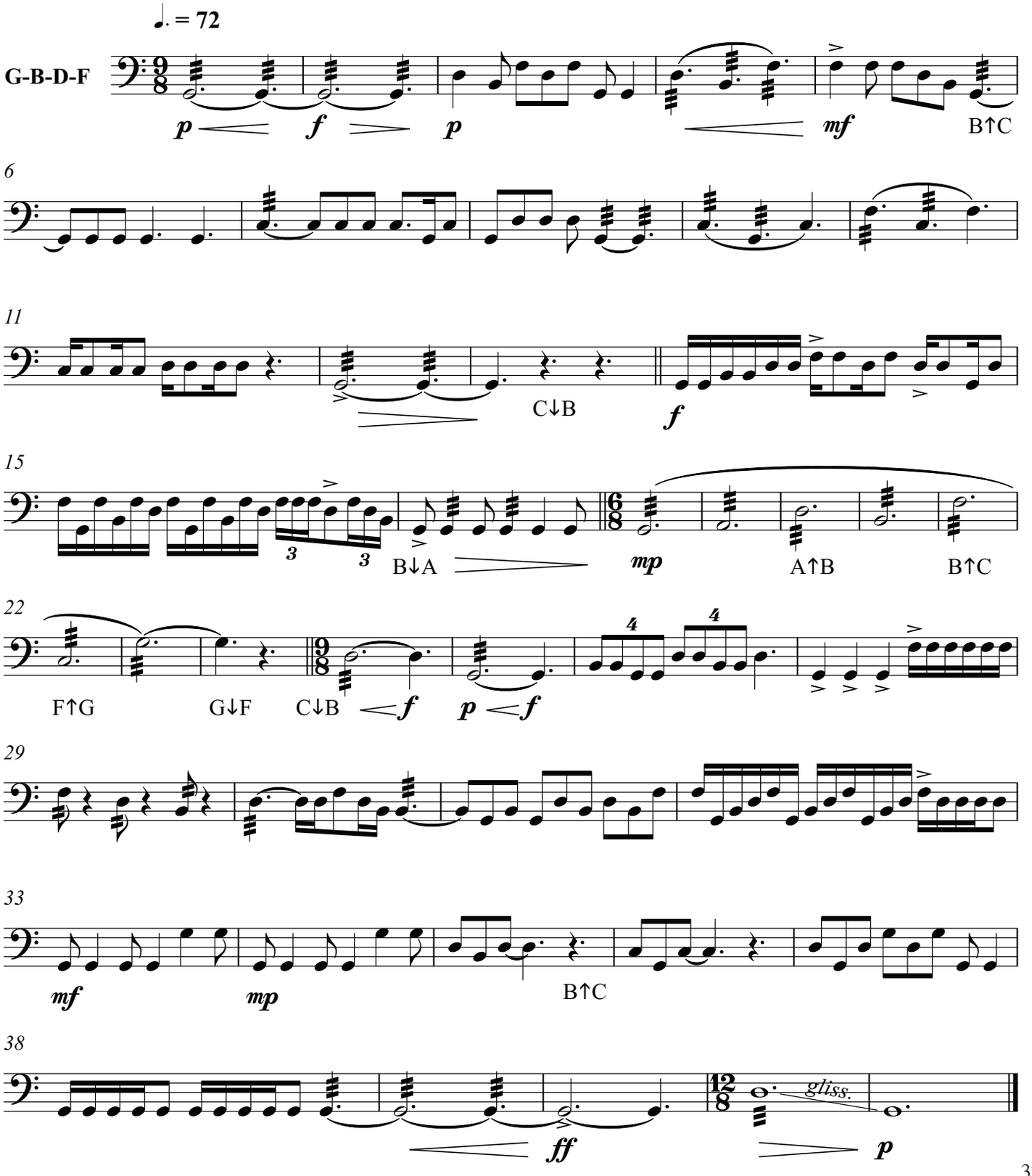
Etude 26 **Rolling Down the Highway**

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.



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