

ALL-STATE AUDITIONS
A Message from Becky Rodgers
Vice-President, ABA
Chairman, Music Selection Committee

The materials selected for the Alabama All-State Band Auditions represent a conscientious effort by the Music Selection Committee to improve the quality of the All-State Bands and provide an equitable method of selecting the participants. Thanks to the members of the Committee for their valuable input and contributions to the compilation of the audition materials. Please note the following:

1. The snare drum audition must be performed with concert equipment (Snare drum and sticks)
2. Snare drum rudiments must be performed *as written* in the following list of audition materials.
3. The tempo of scales is a suggested tempo. An eighth note “feel” must be maintained when playing scales.

District Chairmen: Please make note of the following audition criteria:

1. All students except percussion must be auditioned by number behind a screen.
2. Students will not be allowed to audition if their director is not present to help judge auditions. Exceptions to this may be granted by the District Chairman.
3. A student will be allowed to audition on only one instrument except for flute/piccolo and percussion (remember that Jr. High piccolos will be auditioned at the All-State Festival, NOT AT THE DISTRICT AUDITION).
4. Wind players must correctly play a minimum of seven scales and their arpeggios (five for the Junior High School Band). See the pages relating to percussion auditions for such requirements. Failure to fulfill these requirements will terminate the audition. **ALL SCALES MUST BE MEMORIZED. ANY STUDENT FOUND USING SCALE SHEETS DURING AUDITIONS WILL BE DISQUALIFIED.**
5. No alternate will be allowed to participate in the All-State Bands unless assigned by the ABA President.

Your suggestions or questions are always welcomed.

**2007-2008 ALL-STATE AUDITION REQUIREMENTS
FOR ALL WIND INSTRUMENTS AND STRING BASSES
RED, WHITE, AND BLUE BAND**

All Scales will be played one octave except for Eb and Bb Soprano Clarinets, Flute/Piccolo, and Mallet Percussion. Those instruments must play all scales and arpeggios two octaves. These scales are NOT concert pitch – they are WRITTEN pitch. All scales must be memorized, including the chromatic scales. Ranges for chromatic scales are listed with the requirements for the individual instruments. String basses must bow scales. All string bass players audition at the Jr. High District Team Auditions.

12 Major Scales and Arpeggios:

C, F, Bb, Eb, Ab, Db, Gb, G, D, A, E, B, 1 point for each scale, plus 1 point for each related arpeggio. To be played in eighth notes at a suggested tempo of MM quarter note = 120.

Minor Scales and Arpeggios

C Harmonic Minor

A Melodic Minor

1 point for each scale, plus 1 point for each related arpeggio. To be played in eighth notes at a suggested tempo of MM quarter note = 120.

Point Breakdown

12 Major Scales and arpeggios	24 points
Chromatic Scale	4 points
Minor Scales	4 points
Prepared Studies	
No. 1	15 points
No. 2	15 points
No. 3	15 points
Tone Quality	10 points
Sight Reading	38 points
Total Possible Score	125 Points

**ALL-STATE INSTRUMENTAL AUDITION
METHOD BOOKS FOR RED, WHITE AND BLUE BAND**

Instrument	Title/Composer/Arranger
Flute/Piccolo	COMPLETE BROOKE METHOD FOR FLUTE James Pappoutkis
Oboe	PRACTICAL AND PROGRESSIVE OBOE METHOD Andraud
Bassoon	PRACTICAL METHOD FOR BASSOON Weissenborn
Eb & Bb Clarinet	CELEBRATED METHOD FOR CLARINET Klose/Bellison
Alto/Bass/Contra Bass Clarinet	ADVANCED STUDIES FROM THE WORKS OF WEISSENBORN Rhodes
Alto/Tenor Baritone Saxophone	UNIVERSAL METHOD FOR SAXOPHONE Deville
Bb Cornet/Trumpet Baritone (T.C.)	ARBAN'S COMPLETE CONSERVATORY METHOD Goldman/Smith/Gordon
French Horn	335 SELECTED MELODIOUS PROGRESSIVE & TECHNICAL STUDIES FOR FRENCH HORN Pottag/Andraud (Book 1)
Trombone Baritone (B.C.)	ARBAN'S FAMOUS METHOD FOR TROMBONE AND BARITONE Randall/Mantia
Tuba	ADVANCED STUDIES FOR Bb BASS Tyrell
String bass	30 ETUDES FOR THE STRING BASS F. Simandl
Snare Drum	PORTRAITS IN RHYTHM Anthony J.Crone Pub. Belwin Mills Corp.
Tympani	MUSICAL STUDIES FOR THE INTERMEDIATE TYMPANIST Whaley
Mallet	MODERN SCHOOL FOR THE MARIMBA, XYLOPHONE & VIBRAPHONE Goldenberg

CYCLE 1

All scales in eighth notes, MM quarter note = 120

PICCOLO AND FLUTE REQUIREMENTS

Chromatic Scale FLUTE: C to C 3 octaves
PICCOLO: D to D 2 octaves

Prepared Studies

- No. 1 Page 39, Exercise II. Entire exercise. MM Dotted quarter note = 108
- No. 2 Page 199, Trio Poco piu lento. Stop at the end of the page.No repeats. MM Dotted quarter note = 60
- No. 3 Page 187, Andante. Stop in line 7, measure 2, after the quarter note on beat 1. MM Quarter note = 76

OBOE REQUIREMENTS

Chromatic Scale C to C 2 octaves

Prepared Studies

- No. 1 Page 40, Moderato. Play entire exercise. MM Quarter note = 88
- No. 2 Page 74, Largo Sostenuto. Play last three lines on the page. MM Eighth note = 80
- No. 3 Page 138, Allegro. Stop in line 5, measure 4, beat 1. MM Quarter note = 132

BASSOON REQUIREMENTS

Chromatic Scale F below the staff to F above the staff 2 octaves

Prepared Studies

- No. 1 Page 41, (Line 7 through 10) Allegretto. No repeats. MM Dotted Quarter note = 60
- No. 2 Page 84, Exercise No. 8 Allegro moderato. No repeats. MM Quarter note = 80
- No.3 Page 100, Exercise No. 29 Allegro con fuoco. Stop in line 4, measure 2 at the fermata. MM Quarter note = 80

E♭ & B♭ SOPRANO CLARINET REQUIREMENTS

Chromatic Scale From low E to high G above the staff

Prepared Studies

- No. 1 Page 178, No. 10, Moderato, play top line. Stop in line 6, measure 2, beat 1. MM Quarter note = 104
- No. 2 Page 229, Start at Meno Mosso in line 6, measure 3, beat 3 (quarter note "E"). Stop on the first note at Tempo I. MM Quarter note = 112
- No. 3 Page 232, No. 9, Allegro. Stop in line 5, measure 1, beat 1 (Sixteenth note "E"). MM Quarter note = 112

ALTO, BASS, AND CONTRABASS CLARINET REQUIREMENTS

Chromatic Scale From low F to top line F 2 octaves

Prepared Studies

- No. 1 Page 1, Exercise No. 2 Allegretto - risoluto. No repeats. MM Dotted quarter note = 56
- No. 2 Page 10, Exercise No. 14, Allegro. Begin on line 9 and play to the end of the page. MM Quarter note = 108
- No. 3 Page 27, Variation IV. Start in line 8, measure 1, beat 1. Stop at end of line 10. MM Quarter note = 72

ALTO, TENOR AND BARITONE SAXOPHONE REQUIREMENTS

Chromatic Scale From low C to high F

Prepared Studies

- No. 1 Page 223. Begin at "a tempo" in line 8, measure 5. Play to end of page. MM Quarter note = 120
- No. 2 Page 239, Variation IX "Alla Polacca". To end of page. MM Quarter note = 100
- No. 3. Page 307, Berceuse. Stop in line 6, measure 3, beat 1. MM Quarter note = 60

Bb CORNET/TRUMPET REQUIREMENTS

Chromatic Scale G to G 2 octaves

Prepared Studies

No. 1 Page 221, No. 102, Allegro Maestoso "McBeth". Entire exercise. MM Quarter note = 104

No. 2 Page 285, No. 1, Characteristic Studies, Allegro Moderato Stop in line 6, measure 4, at the breath mark breath mark.
MM Quarter note = 96

No. 3 Page 335, No. 10, Variations, Allegro moderato. Start in line 2, measure 5, beat 4 (sixteenth note pickup). Stop in line 7, measure 1, beat 2 on the half note. MM Quarter note = 112

FRENCH HORN REQUIREMENTS

Chromatic Scale G to G 2 octaves

Prepared Studies

No. 1 Pages 26-27, No. 18 Andantino. Stop on page 27 in line 3, end of measure 3 (at Tempo I). MM Quarter note = 80

No. 2 Page 34, Lively. Stop in line 4, last measure. MM Quarter note = 112

No. 3 Page 150, 3rd Sonata. Stop in line 6, measure 2, dotted-quarter note "G". MM Quarter note = 56

TROMBONE REQUIREMENTS

Chromatic Scale F to F 2 octaves

Prepared Studies

No. 1 Page 244, "Theme". Play to the end of the page. MM Quarter note = 80

No. 2 Page 226, Variation No. 2. Stop in line 6, measure 1, beat 3 (eighth note Bb). MM Quarter note = 92

No. 3 Page 252, No. 10 Andante. Stop in line 5, beat 1 of the last measure. MM Quarter note = 72

BARITONE (BASS CLEF) REQUIREMENTS

See Treble Clef exercises for interpretative markings. There is a rhythmic discrepancy between Bass Clef and Treble Clef versions in measure 12 of Prepared Exercise No. 3.

Chromatic Scale From F to F (2 octaves)

Prepared Studies

No. 1 Page 244, "Theme". Play to the end of the page. MM Quarter note = 80

No. 2 Page 226, Variation II. Stop in line 6, measure 1, beat 3 (eighth note "Bb"). MM Quarter note = 92

No. 3 Page 252, No. 10 Andante. Play the first 5 lines. Use the rhythm used in the treble clef book. MM Quarter note = 72

BARITONE (TREBLE CLEF) REQUIREMENTS

Chromatic Scale G to G 2 octaves

Prepared Studies

No. 1 Page 328, Andante moderato. Stop in line 6, measure 4, beat 3 (half note tied to eighth). MM Quarter note = 80

No. 2 Page 302, Variation II. Stop in first measure on page 303, beat 3 (eighth note "C"). MM Quarter note = 92

No. 3 Page 320, No. 6 Cavatina and Variations. Begin at last measure of line 1. Stop at end of line 6. In line 3, measure 4.
MM Quarter note = 72

TUBA REQUIREMENTS

Chromatic Scale From F to F 2 octaves

Prepared Studies

No. 1 Page 26, No. 26. Stop in line 4, measure 2, end of the measure. MM Quarter note = 84

No. 2 Page 31, No. 31. Stop in line 6, measure 1, beat 1 (quarter note tied to eighth). MM Quarter note = 76

No. 3 Page 2, No. 2. Stop in line 5, measure 4, beat 3 (quarter note). MM Quarter note = 126

All scales in eighth notes, MM quarter note = 120

**STRING BASS REQUIREMENTS
(ALL SCALES TO BE BOWED)**

Chromatic Scale E to E on the G string 2 octaves

Prepared Studies

No. 1 Page 9, No. 7. Play to line 6, measure 4. MM Quarter note = 84

No. 2 Page 12, No. 10. Play from beginning to line 7, measure 4. MM Quarter note = 126

No. 3 Page 27, No. 25. Play from beginning to line 8, measure 2, first note. MM Quarter note = 120

HIGH SCHOOL PERCUSSION REQUIREMENTS

SNARE DRUM

(The snare drum audition is to be performed on a concert snare drum with concert sticks. Rudiments must be performed as notated below)

Long Roll The long roll is to be performed open-closed-open with a smooth transition. 10 POINTS

Orchestral (Buzz) Roll The orchestral roll is to be performed for a minimum of 16 counts in 4/4 time (MM Quarter note = 120) pp ff pp 10 POINTS

Rudiments To be played open-closed-open with a smooth transition. 5 POINTS EACH

Flam Accent



Double Paradiddle



Prepared Exercise (From "Portraits In Rhythm by Anthony Cirone) 25 POINTS

Page 21 – Exercise 19 Stop on Line 8, end of Measure 6. No Repeat MM Quarter note = 72

Sight reading 15 POINTS

Playing Technique 10 POINTS

MALLET PERCUSSION

Major / Minor Scales & Arpeggios AS STATED EARLIER

Chromatic Scale A to A 2 octaves 4 POINTS

Prepared Exercise (From "Modern School for the Marimba, 25 POINTS

Xylophone & Vibraphone by Garwood Whaley)

Page 28 – Exercise III Stop on Line 7, end of Measure 2. **Time Signature should read 2/4.** MM Quarter note = 112

Sight reading 15 POINTS

Playing Technique 10 POINTS

TIMPANI

Interval Tuning Major 3rd, Perfect 4th, Perfect 5th, and Major 6th. 5 POINTS EACH

Prepared Exercise (From “Musical Studies for the Intermediate Timpanist” by Garwood Whaley) 25 POINTS
Page 26 – Stop at the end of Line 7. MM Half note = 60

Sight reading 15 POINTS

Playing Technique 10 POINTS