

# Florida Bandmasters Association

## 2024 ALL-STATE CONCERT BAND AUDITION REQUIREMENTS

(For the 9<sup>th</sup> and 10<sup>th</sup> grade All-State Band – auditioning in September of 2023 for the January 2024 FMEA Conference)

### WOODWIND

#### 1. All-State Concert Band membership rules and regulations:

- The student must be in the ninth or tenth grade.
- The decision of the selection committee is final.
- Only instruments listed on the All-State Application or in the 2024 All-State Concert Band Requirements printed in the handbook may audition.
- String Bass students should audition through the Florida Orchestra Association and must be a member of the band or orchestra program at their school.
- 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.
- The band director must be a member of FBA/FMEA by September 1, 2023.
- 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:

- The specific prepared exercises** for their instrument(s) as listed in the All-State Concert Band Audition Requirements. Note the suggested tempi.
- A **chromatic scale**, (in 45 seconds or less) from memory, 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. A suggested tempo is  $MM \text{♩} = 100$ . The scale will be tongued ascending and slurred descending. Scale is to be memorized.
- Twelve major scales**, (in 2:30 minutes or less) from memory, complete with arpeggios, at a minimum tempo of  $MM \text{♩} = 120$ . Scales are to be performed within the limits of the listed range (see page 2) and performed in complete octaves (starting and ending with tonic pitches). Students who wish to play 2nd and 3rd octave scales may do so within their specific instrument's range. The scale pattern is:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ . The arpeggio pattern is:  $\text{♩} \text{♩} \text{♩} \text{♩}$ . 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, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , B, E, A, D, G.
- 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.

### 2024 All-State Concert Band (9<sup>th</sup> and 10<sup>th</sup> grade) Prepared Exercises

Play the entire exercise unless specific measures are indicated.

<p><b>Piccolo;</b> Chromatic: 2½ octaves from E<math>\flat</math> to B<math>\flat</math> Exercise: pg. 70, #24; all, no repeats, quarter note = 66</p> <p><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><b>E<math>\flat</math> Clarinet;</b> Chromatic: 3 octaves from E Exercise: pg. 37, #8; pick-up to m. 35 to end, dotted quarter = 66 <b>*NEW* Melodious &amp; Progressive Studies Book I, by David Hite</b> All E<math>\flat</math> Clarinet students must audition on B<math>\flat</math> Clarinet. Their B<math>\flat</math> audition will determine membership in the band and the E<math>\flat</math> double will be determined by the E<math>\flat</math> audition. The E<math>\flat</math> audition will contain the chromatic scale and the above exercise – no other scales and no sight-reading.</p>
<p><b>Flute;</b> Chromatic: 3 octaves from C Lyrical Exercise: pg. 26-27, #7; top, beginning to m. 16 (end of <i>Fine</i> measure), quarter note = 72 Technical Exercise: pg. 52, #9; all, quarter note = 132 <i>Rubank Advanced Method Volume II</i></p>	<p><b>Bass Clarinet;</b> Chromatic: 3 octaves from E Lyrical Exercise: pg. 32, #10; bottom line, m. 3 to 12, dotted quarter note = 60 Technical Exercise: pg. 30, #8; bottom line, pick-up to m. 22 to end, quarter note = 138 <i>Rubank Advanced Method Volume II (for clarinet)</i></p>
<p><b>Oboe;</b> Chromatic: 2 octaves from D Lyrical Exercise: pg. 53, #17; all, quarter note = 72 Technical Exercise: pg. 56, #24; all, dotted quarter note = 120 <i>Rubank Advanced Method Volume II</i></p>	<p><b>E<math>\flat</math> Contra Alto, B<math>\flat</math> Contra Bass Clarinet;</b> Chromatic: 2 octaves from E Lyrical Exercise: pg. 29, #7; m. 1 to 16, bottom line, quarter note = 88 Technical Exercise: pg. 27, #5; bottom line, all, quarter note = 112 <i>Rubank Advanced Method Volume II (for clarinet)</i></p>
<p><b>English Horn;</b> Chromatic: 2 octaves from D Exercise: pg. 48, #5; all, no repeat, quarter note = 96 <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><b>Soprano Saxophone;</b> Chromatic: 2 octaves from F Exercise: pg. 57, #27; all, 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><b>Bassoon;</b> Chromatic: 3 octaves from B<math>\flat</math> Lyrical Exercise: pg. 122-123, #15; pick-up to m. 88 to end, quarter note = 76 Technical Exercise: pg. 133, #27; m. 1 to 32, quarter note = 92 <i>Weissenborn Method For Bassoon, New Enlarged Edition, Publisher: Carl Fischer</i></p>	<p><b>Alto Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 50, #10; m. 13 to end, quarter note = 76 Technical Exercise: pg. 49, #7; all, quarter note = 108 <i>Rubank Advanced Method Volume II</i></p>
<p><b>Contra Bassoon;</b> Chromatic: 2½ octaves B<math>\flat</math> to F Exercise: pg. 39, "Moderato poco forte"; m. 17 to end, no repeat, quarter note = 92 <i>Weissenborn Method For Bassoon, New Enlarged Edition, 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. 20, #1; top line, m. 1 to 32 + 1 note of D.C., quarter note = 76 Technical Exercise: pg. 48, #4; all, quarter note = 112 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p> <p><b>Bari Saxophone;</b> Chromatic: 2 octaves from F Lyrical Exercise: pg. 41, #20; top line, m. 1-15 + 1 note, no repeat, quarter note = 76 (ends on half note "E") Technical Exercise: pg. 54, #18; all, quarter note = 116 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>

# Florida Bandmasters Association

## 2024 ALL-STATE **CONCERT BAND** SCALE LIMITS

(For the 9<sup>th</sup> and 10<sup>th</sup> grade All-State Concert Band – auditioning in September of 2023 for the January 2024 FMEA Conference)




The image displays a musical score for 13 instruments, each with a staff and a range indicator. The instruments and their scale limits are as follows:

- Flute: Treble clef, range from middle C to C5.
- Oboe: Treble clef, range from B4 to B5.
- Bassoon: Bass clef, range from B3 to B4.
- Clarinet in B $\flat$ : Treble clef, range from B3 to B4.
- Bass & Contra Bass Clarinet: Bass clef, range from B2 to B3.
- Alto Sax: Treble clef, range from B3 to B4.
- Tenor Sax: Treble clef, range from B3 to B4.
- Baritone Sax: Treble clef, range from B3 to B4.
- Trumpet in B $\flat$ : Treble clef, range from B3 to B4.
- Horn in F: Bass clef, range from B2 to B4.
- Trombone Euphonium: Bass clef, range from B2 to B4.
- Bass Trombone: Bass clef, range from B2 to B4.
- Tuba: Bass clef, range from B1 to B2.

**1. The required 12 major scales must be performed within the limits of the listed range and performed in complete octaves (*starting & ending with tonic pitches*).**

**2. Additional octaves "beyond" or "outside" of the designated ranges listed of the required 12 major scales will not be scored.**

**3. Percussionists should perform all major scales 2 octaves.**

The music of the time of Bach and Handel (1685-1759), frequently contains the figure  or   
 The time value of the dot is not trilled, the execution being  etc. It should be added that most trills of this period should begin with the upper note.

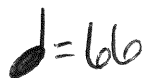
# Sarabande

In a stately manner

CORRETTE  
(Early 18th Century)

23 

Slowly and sustained



TELEMANN  
(1681-1767)

24 

Moderato

25 

# Romance

STAMITZ

Andante [in moderate four] ♩ = 72

7 *p dolce*

27

*f*

*Fine*

*sotto voce*

*cresc. f p dolce p dolce*

*f p fp*

7

8

$\text{♩} = 132$

Presto

9

*simile*

The first five staves of the musical score are written in treble clef with a key signature of two flats (Bb and Eb). The first staff begins with a dynamic marking of *p* and the instruction *sempre staccato*. The second staff also starts with *p*. The third staff features a dynamic marking of *mf* followed by *p*. The fourth staff begins with *mf*. The fifth staff concludes the section with a double bar line.

Andante con moto  $\text{♩} = 72$

The second section of the score begins at measure 17, which is circled. The key signature remains two flats, and the time signature changes to 3/4. The first staff of this section starts with a dynamic marking of *p*. The second staff includes the instruction *animato* and a dynamic marking of *mf*. The third staff features a dynamic marking of *f* and a crescendo hairpin. The fourth staff is marked *Tempo I* and includes dynamic markings of *dim.*, *p*, and *cresc.*. The fifth staff begins with *dim.*. The sixth and final staff of this section ends with a dynamic marking of *p*.

Andantino

23

Allegro  $\text{♩} = 120$

24

25

Comodo

3 *mf*

*cresc.*

4 *mf*

*cresc.* *ffz* *mf*

*f*

$\text{♩} = 96$

5 *p* *mf*

*p* *mf*

*mf* *f* *p*

*mf*



Allegretto.

14. *poco f*

Musical score for measure 14, bassoon part. The measure is marked 'Allegretto' and 'poco f'. It consists of ten staves of music. The first staff begins with a triplet of eighth notes. The music features a series of eighth-note patterns, often grouped with slurs and triplets. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line.

Go to next page find "\*" Lento.

15. *Lento. a piacere*

*p mf f f=p*

Musical score for measure 15, bassoon part. The measure is marked 'Lento. a piacere'. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and progresses through *mf* and *f* to *f=p*. The second staff features a *cresc. e stringendo* section followed by a *rallent. e dim.* section ending with a *v* (ritardando) marking. The key signature has one flat (B-flat).

Andante.

*espressivo*

*p*

Allegro scherzando.

*f espress.*

*p*

*f*

*f*

*p*

*cresc.*

tranquillo

*f*

*f*

*p*

*f*

*p*

*fp*

*cresc.*

*marcato*

*f*

*p*

*cresc.*

*f*

*rallent.*

*dimin.*

Andante. ♩ = 76



*espress.*

*p*

*f espress.*

*pp*

*riten.*

*p*  
*Da capo sin' al fine.*

**Vivace.**

27.  
*p*  
*f*  
*p*  
*cresc.*  
*f*  
*rf p*  
*f*  
*rf p*  
*f*  
*p*  
*f*  
*un poco riten.*

# XVIII.

Poco allegro.

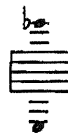
Moderato.

Moderato.  
poco forte

♩ = 92

\*

(Dmoll - Tonleiter durch 2 Octaven.) - (Dmajor scale through 3 Octaves.)

D MINOR 

Andante  $\text{♩} = 66$



8. *mp*

5 *mf*

10 *p*

15 *mf dolce*

20 *tr* 25

30 *a tempo* *p*

35 *mp* *rall.*

40


45 *p*

C# MINOR 

10. *Adagio molto espressivo* ♩ = 54 *L*



*p* *L* *f* *p rubato* *cresc.* *rit.* *a tempo* *p* *pp* *morendo*

A♭ MAJOR 

11. *Moderato* ♩ = 104



*mf*

A MAJOR 

Moderato assai  $\text{♩} = 84$

7.   
*mf*, *f*, *p*, *f*, *p dolce*, *f con brio*, *f*, *f*, *f*, *f*, *p*, *f*

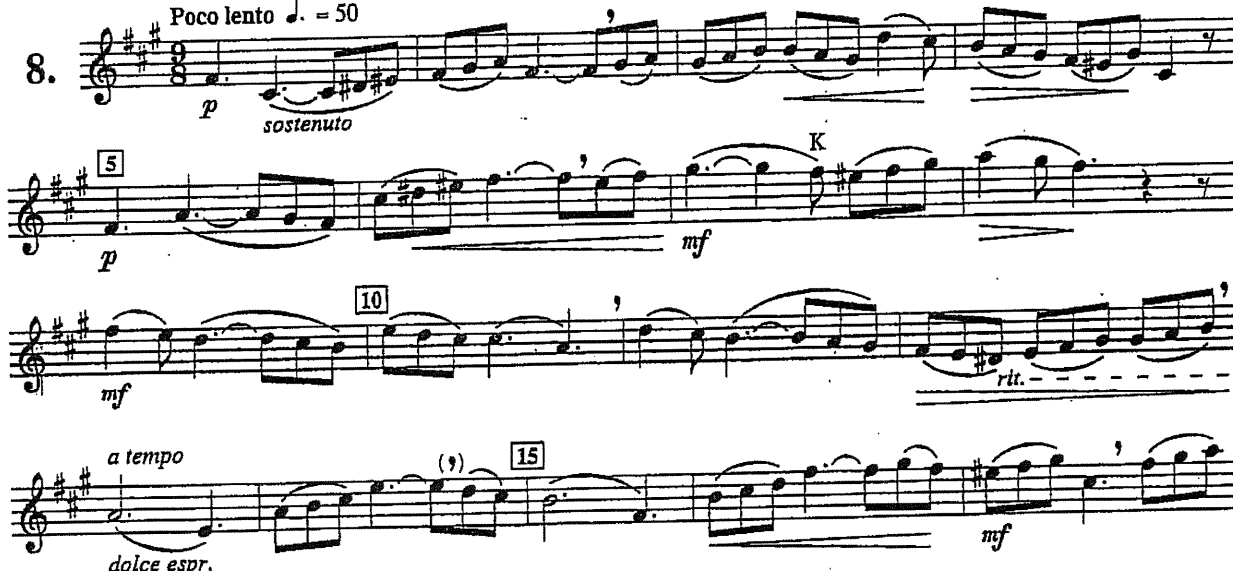
5 M M

10

15

F # MINOR 

Poco lento  $\text{♩} = 50$

8.   
*p*, *sostenuto*, *mf*, *mf*, *rit.*, *a tempo*, *dolce espr.*, *mf*

5 K

10

15

B448

Largo assai sostenuto (in 3)

10

*pp*

*pp*

*con anima*

*pp*

*pp*

*con anima*

*rall.*



Allegro non troppo

8

Musical notation for measures 8-10. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music features eighth-note patterns in both hands. Dynamics include piano (p) and mezzo-forte (mf).

Musical notation for measures 21-23. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measure numbers 21, 22, and 23 are indicated above the staff. Dynamics include piano (p) and mezzo-forte (mf).

Musical notation for measures 24-26. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music features eighth-note patterns with triplets. Dynamics include mezzo-forte (mf).

Musical notation for measures 27-29. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music features eighth-note patterns with triplets. Dynamics include crescendo (cresc.) and forte (f).

Musical notation for measures 30-32. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music features eighth-note patterns with triplets. Dynamics include crescendo (cresc.) and fortissimo (ff).

Allegro

CAMPAGNOLI

Musical notation for measures 33-35. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music features eighth-note patterns with accents. Dynamics include forte (f) and piano (p).

Andante [In four] ♩ = 88

7

*p dolce*

*f*

*Fine*

*sotto voce*

*cresc. f p dolce*

*f p fp*

*f p D. C. al Fine*

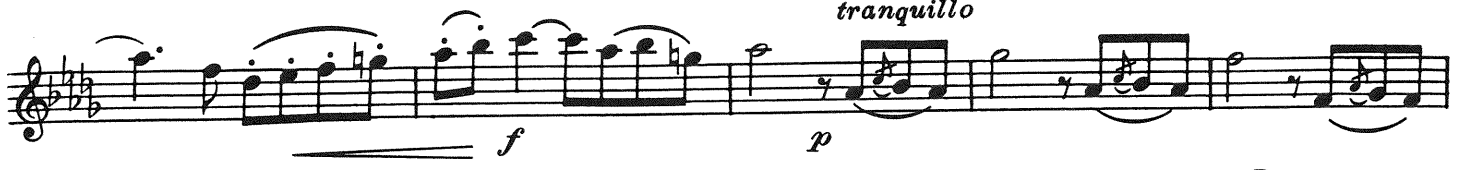
Allegro risoluto

5

The musical score consists of six systems of music for E♭ Contra Alto and B♭ Contra Bass. The key signature is two flats (B♭ and E♭) and the time signature is 4/4. The tempo is marked 'Allegro risoluto'. The score includes various dynamics such as *f* (forte), *sfz* (sforzando), and *sfz* (sforzando). It also features articulations like accents (>) and slurs. The first system is marked with a circled '5' and an asterisk. The second system includes *sfz* and *f* markings. The third system features *f* and triplet markings (3). The fourth system includes *f* and triplet markings (3). The fifth system includes *sfz* markings. The sixth system includes *sfz* markings. The score concludes with a double bar line.

Andante

26 







$\text{♩} = \text{C}4$

27 





28 







9

*sempre p*

*f* *p*

*staccato*

*f* *p*

10

Lento

*p*

*f* *p*

*mf*

*f*

*pp* *p*

*mf*

*f*

SOLO from DINORAH

MEYERBEER

Allegro

6

Musical notation for measures 6-8. Measure 6 starts with a dynamic marking of *f*. Measures 7 and 8 contain various dynamics including *f* and *p*. The music features eighth and sixteenth notes with slurs and accents.

Allegro non troppo  $\text{♩} = 108$

7

Musical notation for measures 9-12. Measure 9 starts with a dynamic marking of *p*. Measures 10-12 contain dynamics of *mf* and *f*. The music features eighth and sixteenth notes with slurs and accents.

8

Musical notation for measures 13-15. The music features eighth and sixteenth notes with slurs and accents. The key signature changes to two sharps (D major) in measure 13.

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 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.

Andante

$\text{♩} = 76$

GABRIELSKY

\* ①

The musical score consists of four systems of two staves each, in 3/4 time with a key signature of two flats. The tempo is marked 'Andante' with a metronome marking of quarter note = 76. The first system begins with a circled '1' and an asterisk. Dynamics include *p* (piano) and *fp* (fortissimo piano). The second system ends with a 'Fine' marking. The third system starts with an asterisk and includes a *p* dynamic. The fourth system includes markings for *resc.* (ritardando), *f* (forte), and concludes with 'poco rall.' (poco ritardando) and 'D.C. al' (Da Capo al Fine).

Comodo

Musical notation for measures 1-3. The music is in 3/4 time with a key signature of two flats. It features a series of triplet eighth notes. The first measure starts with a *mf* dynamic. The second measure includes a *cresc.* marking. The third measure continues the triplet pattern.

$\text{♩} = 112$

Musical notation for measures 4-5. The music is in 2/4 time with a key signature of two flats. Measure 4 starts with a circled '4' and a *mf* dynamic. Measure 5 includes *cresc.*, *ffz*, and *mf* markings. The notation includes eighth and sixteenth notes with slurs.

Musical notation for measures 6-9. The music is in 2/4 time with a key signature of two flats. Measure 6 starts with a circled '5' and a *p* dynamic. Measure 7 includes a *mf* dynamic. Measure 8 includes *mf*, *f*, and *p* markings. Measure 9 includes a *mf* dynamic. The notation includes eighth and sixteenth notes with slurs.



Andante

$\text{♩} = 76$

20

*p* *tr* *tr* *Fine* *mf* *mf* *p* *p* *tr* *tr* *tr* *D.C. al*

18 *Risoluto*  $\text{♩} = 116$

*f* *p* *f*

19 *Allegro*

*f* *mf* *tr*

20 *Andantino*

*p* *p* *marcato*