Florida Bandmasters Association

2024 ALL-STATE **SYMPHONIC BAND** AUDITION REQUIREMENTS

(For the 11th and 12th grade All-State Band – auditioning in September of 2023 for the January 2024 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 2024 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, 2023.
- 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. Students will determine tempi.
- b) A **chromatic scale**, (in 30 seconds or less) from memory, 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. A suggested tempo is MM = 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 \downarrow = 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: \downarrow The arpeggio pattern is: \downarrow 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, 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.

2024 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. 22, "Folk Dance"; m. 1 to 21 Technical Exercise: pg. 7, "Tangents"; m. 51 to end

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

Euphonium; (BC & TC); Chromatic: 2 octaves from concert Bb (TC should transpose exercises)

Lyrical Exercise: pg. 58, #42; m. 1 to 28 (stop at fermata)

Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)

Technical Exercise: pg. 27; m. 1 to 26

<u>Selected Studies for Trombone by H. Voxman</u> <u>Publisher: Rubank/Hal Leonard</u>

Horn in F; Chromatic: 2 octaves from F

Lyrical Exercise: pg. 48, Larghetto; m. 1 to 16 Technical Exercise: pg. 39, #31; m. 1 to 14, no repeat

335 Selected Melodious Progressive & Technical Studies (Book 1) Revised by Max Pottag.
Publisher: Southern Music Co.

Tuba; Chromatic: 2 octaves from B

Lyrical Exercise: pg. 40, #47; m. 1 to 38 Technical Exercise: pg. 27, #34; m. 1 to 32, no repeats

> 60 Selected Studies for BB flat Tuba C. Kopprasch. Publisher: Robert King Music

Trombone; Chromatic: 2 octaves from B

Lyrical Exercise: pg. 29, #21; m. 1 to 16 + 1 note

Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)
Technical Exercise: pg. 8, "C Minor"; m. 1 to 24 + 1st note of D.C.

<u>Selected Studies for Trombone by H. Voxman</u> <u>Publisher: Rubank/Hal Leonard</u>

Percussion; Percussionists must audition in all three areas.

Mallets: Chromatic: 2 octaves from B

Exercise: pg. 42-43, "Allemanda from Sonata XII"; pick-up to m. 1 to 22 + 1 note, no repeat

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

Snare;

Exercise: pg. 43, Etude #40; all

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

Bass Trombone; Chromatic: 2 octaves from pedal Bb

Lyrical Exercise: pg. 9, #6; m. 1 to 31 + 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. 8, #11; all, no repeats

60 Selected Studies for BB flat Tuba C. Kopprasch, Publisher: Robert King Music

Timpani;

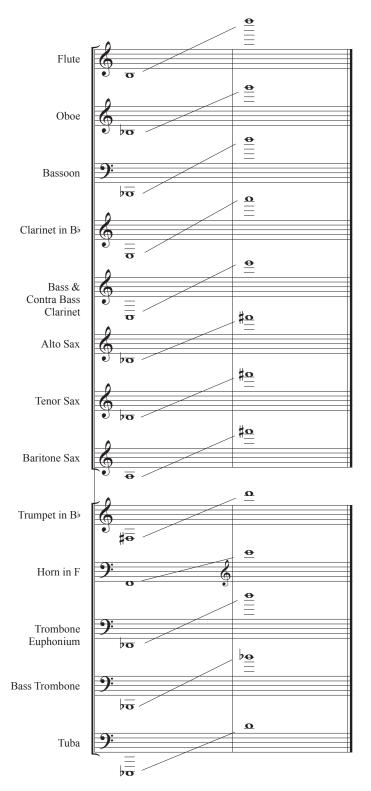
Exercise: pg. 33, Etude #22; m. 1. to 27

Pedal to the Kettle by Kirk J. Gay, Tapspace Pub

Florida Bandmasters Association

2024 ALL-STATE **SYMPHONIC BAND** SCALE LIMITS

(For the 11th and 12th grade All-State Symphonic Band – auditioning in September of 2023 for the January 2024 FMEA Conference)



- 1. The required 12 major required 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.

TRACK 10

FOLK DANCE

Eric Ewazen



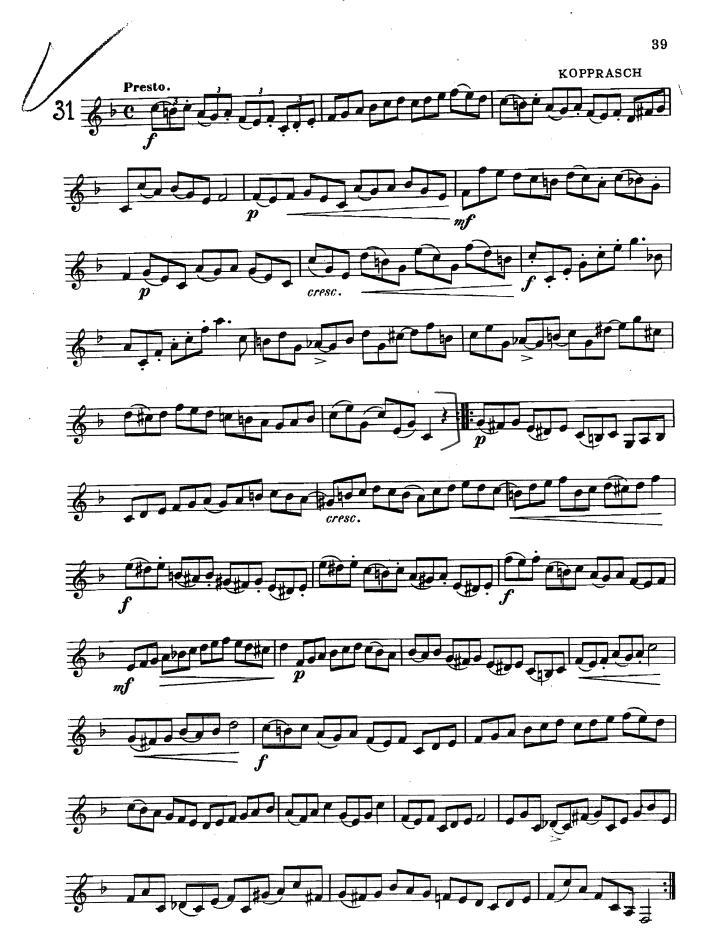
TRACK 1

TANGENTS

James Curnow (ASCAP)



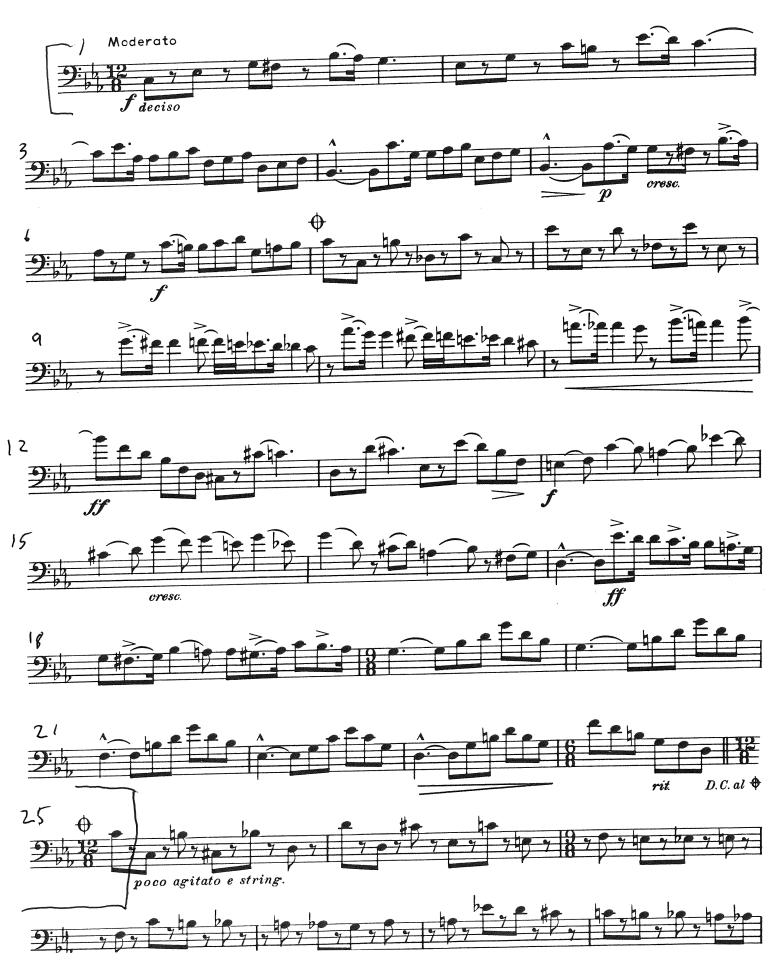






8

BLAZHEVICH



2023-2024 All-Stake Symphonic Band Bass Trombone Lyrical Miz 5













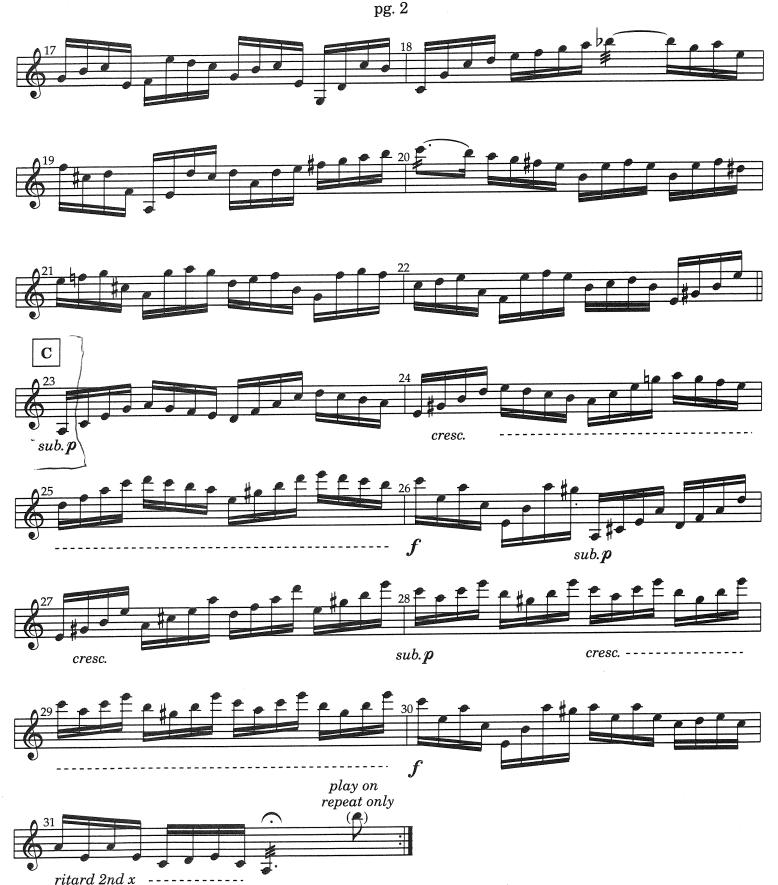


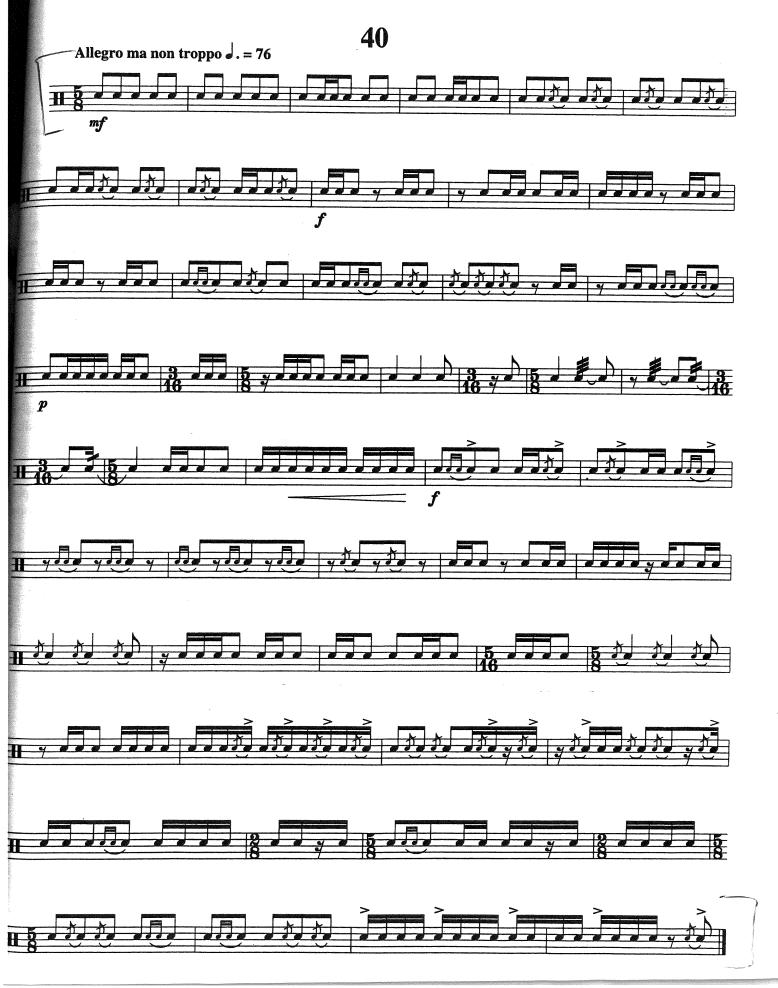
All-State Symphonic Band Mallets

Allemanda from Sonata



Allemanda from Sonata XII





ETUDE #40

As with all of the mixed-meter solos, phrasing is determined by the grouping of notes. It is also advisable to tap your foot on each group to assist in the phrasing and to develop good hand/foot coordination.

OBSERVATIONS:

- 1. The use of the flam and drag rudiments alters the phrasing simply by the weight they add to a note. When these rudiments are added, as in the last two measures of line 1, they will receive more weight than the downbeat of each group and provide a syncopated feeling to the measure.
- 2. The proper counting for line 4 is as follows:



3. The accents and grouping of the last two measures force a duple feel over the barline. If you tap your foot on each group, these two measures will sound as though they are in 2/8 time. However, if you tap your foot as indicated below, the measures will sound syncopated.



INTERPRETATIONS:

1. Try the following sticking for measures five through eight. The alternating sticking provides a consistent sound and utilizes both right and left-handed flams.



2. Similarly, plan ahead in measure three of line five to determine whether the flams and drags that follow will be played on the right or left hand.



3. One of the most difficult passages in Portraits in Rhythm occurs in line 8. I suggest the following sticking and lots of practice.



Etude 22 Grace (notes) Under Pressure

Grace note variations are featured in Etude 22. The way in which you interpret the space of the grace note or notes to the primary note is a personal preference; however, make sure they are all the same. When the grace notes are on one drum and the primary note is on another, be careful not to have too much space between them. Again, work on consistency with your flams and ruffs.

