

# 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)

### BRASS & PERCUSSION

#### 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 Brass and Percussion:

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  $MM \downarrow = 100$ . The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- Twelve major scales**, (in 2:30 minutes or less) from memory, complete with arpeggios, at a minimum tempo of  $MM \downarrow = 120$ . 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:  $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$  The arpeggio pattern is:  $\downarrow \downarrow \downarrow \downarrow$  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, 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. Percussionists will be required to sight-read on snare and mallets.

#### 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>Trumpet;</b> Chromatic: 2 octaves from C</p> <p>Lyrical Exercise: pg. 9, "Requiem"; m. 1 to 28, quarter note = 66 Technical Exercise: pg. 8, "Olympus"; m. 10 to 28, quarter note = 108</p> <p><i>Concert Studies for Trumpet (written for Philip Smith) w/CD</i> Publisher: Curnow Music/Hal Leonard</p>	<p><b>Euphonium BC;</b> Chromatic: 2 octaves from B<math>\flat</math> <i>(Baritone T.C. ~ Transpose Exercises)</i></p> <p>Lyrical Exercise: pg. 8, #5; m. 1 to m. 34 (end on fermata), quarter note = 96 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)</i></p> <p>Technical Exercise: pg. 11, "Allegro Moderato"; m. 1 to 31 + 1 note, quarter note = 96 <i>Selected Studies for Trombone by H. Voxman</i> Publisher: Rubank/Hal Leonard</p>
<p><b>Horn in F;</b> Chromatic: 2 octaves from F</p> <p>Lyrical Exercise: pg. 49, #17; beginning to m. 16, quarter note = 80 Technical Exercise: pg. 44, #3; all, quarter note = 132</p> <p><i>Rubank Advanced Method Volume II</i></p>	<p><b>Tuba;</b> Chromatic: 2 octaves from B<math>\flat</math></p> <p>Lyrical Exercise: pg. 33, #7; m. 1 to 16, quarter note = 60 Technical Exercise: pg. 59, #31; m. 1 to 24, dotted quarter note = 88 <i>Rubank Advanced Method Volume II</i></p>
<p><b>Trombone;</b> Chromatic: 2 octaves from B<math>\flat</math></p> <p>Lyrical Exercise: pg. 8, #5; m. 1 to m. 34 (end on fermata), quarter note = 96 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)</i></p> <p>Technical Exercise: pg. 11, "Allegro Moderato"; m. 1 to 31 + 1 note, quarter note = 96 <i>Selected Studies for Trombone by H. Voxman</i> Publisher: Rubank/Hal Leonard</p>	<p><b>Percussion;</b> Percussionists must audition in all three areas.</p> <p><b>Mallets;</b> Chromatic: 2 octaves from B<math>\flat</math> Exercise: pg. 32, "Allegro Con Brio from Sonata II"; beginning to m. 18 beat 3, no repeat <i>Masterworks for Mallets trans. by Beth Gottlieb</i> Publisher: Row-Loff</p> <p><b>Snare;</b> Exercise: pg. 26, Etude #24; m. 1 to 25, quarter note = 88 (8th note = 8th note throughout) <i>Portraits in Rhythm (CR 1966) by Anthony Cirone.</i> Publisher: Belwin Mills</p> <p><b>Timpani;</b> Exercise: pg. 20, Etude #13; m. 1 to 14, quarter note = 80 <i>Pedal to the Kettle by Kirk J. Gay</i> Tapspace Publication</p>
<p><b>Bass Trombone;</b> Chromatic: 2 octaves from "pedal" B<math>\flat</math></p> <p>Lyrical Exercise: pg. 10, #7; m. 2 to 28 + 1 note, dotted quarter equals = 100 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)</i></p> <p>Technical Exercise: pg. 34, #9; beginning to m. 21 + 1 note, quarter note = 112 <i>Rubank Advanced Method Volume II (use TUBA Book)</i></p>	

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## 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 musical notation for 14 instruments, each with a staff and a range indicator. The instruments and their scale limits are:

- 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 B3.
- Trombone Euphonium: Bass clef, range from B2 to B3.
- Bass Trombone: Bass clef, range from B2 to B3.
- Tuba: Bass clef, range from B2 to B3.

**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.**

TRACK 4

# REQUIEM

Stephen Bulla (ASCAP)

Moderato con espressivo (♩ = 66 - 76)

*p*

*mf*

15 *mf*

*f* *p*

29 *f* *mf* *f*

*mf* *f* *mf* *f*

37 *mf* *f* *Rall.*

*A tempo* 45 *mf* *cresc.* *f*

52 *mp* *cresc.*

1. *f* *mp* *f* 2. *Rall.* *p*

# OLYMPUS

Douglas Court (ASCAP)

Cadenza (♩ = 60) Poco accel.

*f* *mp cresc.* **10** *Allegro moderato* (♩ = 108) *mf giocoso*

*f* *dim.* *mp* *f* *dim.*

*mp* *mf*

*f* *dim.* **23** *mf*

*f* *dim.* *Rall.*

**29** *Andante cantabile* (♩ = 72) *mp* *mf* *dim.*

*Poco accel.* *p cresc.*

*Rall.* **40** *Allegro moderato* (♩ = 108) *f* *dim.* *p* *mf giocoso*

*f* *mp cresc.*

*f* *ff*

Adagio

16

*p* *f* *pp*

Andantino

$\text{♩} = 80$

17

*p* *mf* *animando e cresc.* *rall.* *Fine* *D.C. al Fine*

Adagio

18

*p*

2023-2024 All-State Concert Band Horn Technical 9/10

44

Con spirito

$\text{♩} = 132$

3

*mf >*  
*f p f p f p*  
*f rit. f a tempo p f*  
*p f p f p f p ritenuto*

Lively

4

*p*  
*f*

Allegretto

5

*p*  
*f p f sf ff*  
*p f sf p*  
*f sf p f*

Allegro (♩ = 96)

Musical staff 1: Bass clef, common time signature. Measures 1-6. Dynamics: *p*.

Musical staff 2: Bass clef. Measures 7-11. Dynamics: *p*.

Musical staff 3: Bass clef. Measures 12-15. Dynamics: *p*.

Musical staff 4: Bass clef. Measures 16-20. Dynamics: *p*.

Musical staff 5: Bass clef. Measures 21-25. Dynamics: *p*.

Musical staff 6: Bass clef. Measures 26-29. Dynamics: *p*.

Musical staff 7: Bass clef. Measures 30-34. Dynamics: *mf*, *f*, *rall.*

Musical staff 8: Bass clef. Measures 35-39. Dynamics: *a tempo*, *mf*, *f*.

Musical staff 9: Bass clef. Measures 40-44. Dynamics: *p*.

Musical staff 10: Bass clef. Measures 45-49. Dynamics: *p*.

Musical staff 11: Bass clef. Measures 50-55. Dynamics: *p*.

Musical staff 12: Bass clef. Measures 56-60. Dynamics: *f*.

Allegro moderato

This musical score is written for Trombone and Euphonium in bass clef with a 2/4 time signature. It consists of ten staves of music. The piece is marked 'Allegro moderato'. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with slurs and accents. A large bracket is present in the seventh staff, spanning several measures. The score concludes with a final measure containing a whole note and a fermata.



No. 7

Allegretto grazioso (♩. = 100)

*p*

7

13

18

24

30

37

44

50

Andante con moto

KIETZER

*E♭ Bass only*

8

*♩ = 112*

KLING

Marcia

9

3 *cre* - - *scen* - - *do*

*f*

Più mosso  
*energico*

Meno mosso  
*ff* *p* *dim.* *rall.* *f*

Andante espressivo e sostenuto (♩ = 60)

BORGI

*BB♭ Bass only*

7 *p* *mf*

*mf*

*mf* *f* *mf*

*rall.* *pp* *p* *a tempo* *mf*

*rall.* *f* *p* *morendo* *pp*

# 2023-2024 All-State Concert Band Tuba Technical 9/10

Vivace

30 *f*

*d.* = 88

31

*Fine*

*dolce*

*D.C. al Fine*

# Allegro Con Brio from Sonata II

G.F. Handel

transcribed by Beth Gottlieb

♩ = 108

The musical score is written for mallets 9/10 in a single treble clef staff. It begins with a tempo marking of quarter note = 108. The key signature has one flat (B-flat). The piece is marked *Allegro Con Brio*. The score includes the following elements:

- Measure 1:** Starts with a dynamic of *f* (forte).
- Measure 2:** Marked *marcato* (marked).
- Measure 3:** Marked *p* (piano).
- Measure 4:** Marked *poco a poco cresc.* (poco a poco crescendo).
- Measures 5-6:** Continuation of the *poco a poco cresc.* dynamic.
- Measure 7:** Marked *f*.
- Measure 8:** Marked *p*.
- Measures 9-10:** Continuation of the *p* dynamic.
- Measure 11:** Marked *cresc.* (crescendo).
- Measure 12:** Continuation of the *cresc.* dynamic.
- Measure 13:** Marked *f*.
- Measure 14:** Continuation of the *f* dynamic.
- Measure 15:** Marked *p*.
- Measure 16:** Marked *cresc.*.
- Measure 17:** Marked *f*.
- Measure 18:** Ends with a trill marked *tr* and an accent mark *>*.

The score is divided into systems by horizontal dashed lines. A box labeled 'A' is placed above measure 11. The piece concludes with a double bar line and repeat dots at the end of measure 18.

2023-2024 All-state concert Band Snare 9/10  
24

Sonatina ♩ = 88

1. *f* *p* <

2. *f*

3. *ff* *dim.*

4. *p* *cresc.* *ff*

5. *f*

6. *p* < *f* *p* < *f* *p* < *f*

7. *p* < *f*

8. *mf*

9. *p*

10. *cresc.* *f*

11. *ff*

12. *ff*

Detailed description: This is a 12-staff musical score for a snare drum. The piece is titled 'Sonatina' with a tempo of ♩ = 88. The score is written in 2/4 time and includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets. Dynamics range from piano (*p*) to fortissimo (*ff*), with markings for crescendo, decrescendo, and accents. The score includes time signature changes to 2/4, 3/4, and 2/16. The piece concludes with a final double bar line and a snare drum symbol.

## ETUDE #24

This Etude is titled "Sonatina" which is defined as the largest, two-part musical construction. Simply, it means the work is divided into two main sections. The first section begins with an exposition (or primary theme), and moves through a "bridge-like" transition into a secondary theme (in a different key), and concludes with a Coda. The second theme begins in the original key with a recapitulation (or repetition) of the opening theme. A transitory passage leads into the secondary theme, also in the original key. The ending may or may not have a Coda.

Let's now look at Etude #24 to see how this music reflects the Sonatina form. The opening theme consists of the first four measures with measures five, six, and seven functioning as a transition into a secondary theme. Remember from Etude #23, instead of changing the key signature, the time signature was changed. Therefore, the second theme is in a new time signature of 3/8. The second theme begins in line 4 and consists of twelve measures. The last measure of line 5 begins a short transition and the first section ends at the *fermata* in line 6.

The second section begins at the double bar in line 6 and simply restates the opening theme. This time the transition into the second theme consists of seven measures, beginning in line 8, measure two, with a series of sixteenth notes in mixed meters.

The second theme returns in line 9, measure five, but this time it is written in 5/4 instead of 3/8. This is to simulate the original form of the Sonatina where the second theme returns in the original key. In this case, the original key (or time signature) is 5/4. The second theme is extended a bit from the original statement and then leads into the final Coda, which takes on the rhythm of a typical Classical ending.

### OBSERVATIONS:

1. Instead of a tempo marking indication such as Allegro or Adagio, this etude has the form name as an indication. This happens at times and, therefore, we are not given any clues to help us in our interpretation. The metronome marking of quarter note = 88 indicates the speed, but nothing helps with the character. Since the Sonatina is a traditional Classical form, I suggest a straightforward, accurate reading of the dynamics with phrasing over each full measure.

2. The proper way to count the mixed-meter measures in line 8, measure two, is as follows:

3. In the section where the second theme comes back in the original time signature (line 9, measure five), the phrasing changes considerably. When this theme was in 3/8, every group of three eighth notes were phrased. Now that it is written in 5/4, every group of two eighth notes is phrased.

### INTERPRETATIONS:

1. The first two quarter-note rolls are untied and each one has an accent. Separate the rolls as written and be careful not to articulate the end of each roll with a stroke.
2. The second beat of measure two begins with a short roll—this is not a thirty-second note indication. As I have mentioned, all notes with three slashes are to be executed as rolls unless they have dots to indicate abbreviated notes.
3. The transition in line 3, at the 3/8, presents a problem I have mentioned quite often. That is, when triplets are written along with dotted notes, be sure the dotted notes are played on the short side in order to avoid any feeling of a triplet.
4. The *fermata* on the roll at the double bar in line 6 indicates that the roll should be held. Since there is no rest after this note and there is also no *fermata* on the double barline, there should not be any rest or silence after the roll. At the end of the *fermata*, simply take a breath between the two rolls—then continue.
5. Line 8, measure two, begins a series of sixteenth notes in mixed meters. Phrase both groups of notes in the 2/4 measure, not just the full measure. I treat this measure as though it were two 1/4 measures; in this way, all the groups of sixteenth notes are phrased alike.

# Etude 13

The wide variety of rhythms at a slow tempo makes subdivision a key component in this etude. Make sure that you are keeping time in the open measures where you have pitch changes. I like to assign the pitch changes as part of counting. The etude should be played on the bottom two drums. (29" & 32")

♩ = 80

G-C

*mf*

5

C↓B♭ *mp* gliss. gliss.

9

G↓F *f*

13

B♭↑C *ff*

17

*ff*

19

*p* *ff* VC