

Florida Bandmasters Association

2010 ALL-STATE MIDDLE SCHOOL AUDITION REQUIREMENTS

(For the 7th and 8th grade All-State Band – auditioning in September of 2009 for the January 2010 FMEA Conference)

1. All-State Middle School Band membership rules and regulations:

- The student must be in the seventh or eighth grade.
- The decision of the selection committee is final.
- Only instruments listed on the All-State Application or in the 2010 All-State Middle School Band Requirements printed in the handbook may audition. For clarification regarding any other instrument, contact the Junior High-Middle School Representative.
- 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, 2009.
- Students selected for any of the All-State groups must bring their own music stand, instrument, band uniform, etc.

2. All-State Middle School Band Audition Requirements for Brass, Woodwinds 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 Middle School Audition Requirements. Please note the suggested tempi that have been given.
- A chromatic scale** covering the range for their instrument (as given in the All-State Middle School Audition Requirements.) The scale will be performed in even eighth notes at a minimum tempo of MM *quarter note* = 144. The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- Seven major scales**, (in 2 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 are to be tongued ascending and slurred descending where applicable. The student will be asked to perform scales in their transposed form. Scales will be performed in the following order, starting with the concert key of: G, C, F, Bb, Eb, Ab, & Db.
- 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 must audition on snare, xylophone, and timpani. Sight-reading will be required in all areas.)

2010 All-State Middle School Band Prepared Exercises (7th and 8th grade)

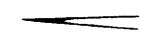
All exercises are from the Rubank Advanced Method, Volume I, except Percussion

<p>Piccolo; Chromatic: 2 octaves from Eb (use flute book) Technical Exercise: p. 55, #27. All – quarter=144 <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.</i></p>	<p>Horn in F; Chromatic: 2 octaves from F Lyric. Exercise: pg. 31 #15, all, top line, no repeats, quarter=76. Technical Exercise: pg. 29 #12, all, top line, quarter=112.</p>
<p>Flute; Chromatic: 3 octaves from C Lyrical Exercise: pg. 40; #20; m. 1-16; top; quarter=68. Technical Exercise: pg. 24; #6; m. 1-18 + one note; top; quarter=96</p>	<p>Trombone, Euphonium BC; Chrom.: 2 octaves from F Lyrical Exercise: pg. 29 #13, top line, meas. 1-14 plus 1 note, quarter=80. Technical Exercise: pg. 59 #28, all, quarter=126.</p>
<p>Oboe; Chromatic: 2 octaves from C Lyrical Exercise: pg. 22, #4. Beginning to m.24, top line, no repeats – quarter=84. Technical Exercise: pg. 49 #15, all, quarter=88.</p>	<p>Euphonium TC; Chromatic: 2 octaves from G (use trumpet book) Lyrical Exercise: pg. 35 #19, meas. 1-23 plus 1 note, eighth=100. Technical Exercise: pg. 47 #7, all, no repeats, no DC, dotted quarter=106.</p>
<p>Bassoon; Chromatic: 2 octaves from F Lyrical Exercise: pg. 20 #2, all, top line, no repeats, quarter=90. Technical Exercise: pg. 27 #13, all, quarter=132.</p>	<p>Tuba; Chromatic: 2 octaves from F Lyrical Exercise: pg. 29 #6, meas. 1-25 plus 1 note, quarter=84. Technical Exercise: pg. 48 #10, all, no repeat, quarter=94.</p>
<p>Bb Clarinet; Chromatic: 3 octaves from E Lyrical Exercise: pg. 47 #24, all, top line, quarter=70. Technical Exercise: pg. 56, #24. All – quarter=86.</p>	<p>Percussion; Percussionists must audition and sight read in <u>all three areas.</u> Xylophone; Chromatic: 2 octaves from Bb Sonata, pg. 57, 58, measures 1 - downbeat of 20, quarter note = 116. <i>Masterworks for Mallets, trans. by Beth Gottlieb Publisher: Row-Loff</i></p>
<p>Bass & Eb Contra Alto Clarinet; (use clarinet book) Chromatic: 2 octaves from E Lyrical Exercise.: pg. 24, #6. All, bottom line, no repeats – eighth=90. Technical Exercise: pg. 34, #13; Bottom, all quarter note = 112.</p>	<p>Snare; Etude 30, pg. 42, measures 1 - 25, quarter note = 116 <i>Intermediate Snare Drum Studies by Mitchell Peters Publisher: Mitchell Peters</i></p>
<p>Alto, Tenor, and Bari Saxophone; Chromatic: 2 octaves from C Lyrical Exercise: pg. 34 No. 17 All- no repeats, top, quarter note = 84. Technical Exercise.: pg. 26 #9, pick up thru meas. 19 plus 1 note, top line, quarter=116.</p>	<p>Timpani; Etude 5, pg. 12, measures 1 - 24, quarter note = 104 <i>NEW! Pedal to the Kettle by Kirk J. Gay Tapspace Publications</i></p>
<p>Trumpet; Chromatic: 2 octaves from G Lyrical Exercise: pg. 23, #8, top, measure 17 till end. Quarter note= 72. Technical Exercise: pg. 50, #14 all, dotted quarter note= 56.</p>	

Moderato

17

mf



f

mf

f

f

Allegretto

FODOR

9

f *p*

This system contains measures 9 through 14. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. Measure 9 starts with a piano dynamic (*f*) and a fermata over the first note. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment. Measure 10 continues the melodic development. Measure 11 shows a change in dynamics to piano (*p*) and includes a fermata. Measure 12 features a melodic flourish with a fermata. Measure 13 continues the piano texture. Measure 14 concludes the system with a melodic phrase and a fermata.

mf

This system contains measures 15 through 20. The right hand continues with melodic lines, including slurs and fermatas. The left hand maintains a consistent rhythmic accompaniment. Measure 15 starts with a melodic phrase. Measure 16 continues the melodic line. Measure 17 features a melodic flourish with a fermata. Measure 18 shows a change in dynamics to mezzo-forte (*mf*) and includes a fermata. Measure 19 continues the melodic development. Measure 20 concludes the system with a melodic phrase and a fermata.

The first system of the musical score consists of seven measures. The upper staff features a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note of the first measure. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Dynamic markings include *p* (piano) in the first measure of both staves and *cresc.* (crescendo) in the sixth measure of the upper staff.

The second system of the musical score consists of seven measures. The upper staff continues the melodic line with various articulations and dynamics. The lower staff continues the accompaniment. Dynamic markings include *mf* (mezzo-forte) in the third measure of the upper staff and the fifth measure of the lower staff, and *p* (piano) in the seventh measure of the upper staff.