MHSA ALL-STATE MUSIC FESTIVAL AUDITION MATERIALS
SET B

Each February, the MHSA will send All-State audition instructions and guidelines to member schools participating in music programs. This information will be sent electronically, and it will be posted on the MHSA website at www.mhsa.org. Please be sure you are using the current and appropriate audition materials and instructions. Required Materials for Band Auditions:

Flute/Piccolo: SELECTED STUDIES FOR FLUTE by Voxman, published by Rubank.

Oboe/English Horn: RUBANK ADVANCED METHOD FOR OBOE, VOL 1 by Voxman and Gower, published by Rubank.

Bassoon and Contrabassoon: RUBANK ADVANCED METHOD FOR BASSOON, VOL 1 by Voxman and Gower, published by Rubank.

Clarinets (All Types): RUBANK ADVANCED METHOD FOR CLARINET by Voxman and Gower, Published by Rubank.

Saxophones (All Types): SELECTED STUDIES FOR SAXOPHONE by Voxman, published by Rubank. 48 STUDIES FOR SAXOPHONE, Ferling, published by Carl Fisher.

Cornet and Trumpet: ARBAN'S COMPLETE CONSERVATORY METHOD FOR TRUMPET published by Carl Fischer (edited by Goldman and Smith or Hooten and Marotta).

Horn: RUBANK ADVANCED METHOD FOR FRENCH HORN, VOL 1 by Gower and Voxman, published by Rubank.

Trombone: ARBAN'S COMPLETE METHOD FOR TROMBONE AND BARITONE published by Carl Fischer (edited by Randall and Mantia or Alessi and Bowman). MELODIOUS ETUDES, Joanne Rochut, published by Carl Fisher.

Baritone Horn/Euphonium Bass Clef: ARBAN'S FAMOUS METHOD FOR TROMBONE by Randall and Mantia, Complete OR Part II. published by Carl Fischer.

Tuba: RUBANK ADVANCED METHOD FOR Eb AND BBb BASS, VOL 1 by Gower and Voxman, Published by Rubank.

Percussion: AUDITION ETUDES by Garwood Whaley, published by Meredith Music Publications.

APPENDIX C - 2 SCREENING PROCESS [redacted]

All auditions [redacted] will be processed within the following guidelines:

1. Each exercise [redacted] will be reviewed, evaluated and assigned a numerical rating based upon a predetermined numerical scale.

[redacted]

APPENDIX C - 3 MONTANA ALL-STATE BAND AUDITION MATERIAL SET B

[redacted] ADMITTEDLY, SOME WILL NOT BE ABLE TO PLAY THE REQUIRED RANGES ON THE CHROMATIC SCALES OR TEMPO INDICATIONS ON EXCERPTS. IN THESE CASES, STUDENTS ARE ASKED TO PLAY AS HIGH AS POSSIBLE OR AS CLOSE TO THE METRONOME MARKING AS POSSIBLE.

FLUTE and PICCOLO (4 Uploads)

Flute players who wish to be considered for Piccolo parts should record a Piccolo excerpt in addition to the flute materials. The Piccolo excerpt should not exceed 1 minute.

1. Chromatic Scale: Middle C to C4. [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Selected Studies for Flute", H. Voxman.

2. Page 6 to first ending Quarter Note: m.m. = 132
3. Page 50 - First 8 lines plus two measures Dotted Quarter Note: m.m. = 66
4. Page 31 - First 3 lines plus one measure + 1 note Adagio Cantabile

OBOE AND ENGLISH HORN (4 Uploads)
Oboists who wish to be considered for English Horn parts should record an English Horn excerpt in addition to the oboe materials. The English Horn excerpt should not exceed 1 minute.

1. Chromatic Scale: Low Bb (Bb below middle C to F3). [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Oboe, Vol. 1"

2. Page 50 - #18 — Quarter Note: m.m. = 96-100
3. Page 50-51 - #20 (Take Second Ending) — Dotted Quarter Note: m.m. = 92
4. Page 67 - #3 — Quarter Note: m.m. = 72-80

BASSOON (4 Uploads)

1. 1.Chromatic Scale: Contra BBb (BBb below bass clef) to Bb1 (3rd line treble clef). [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Julius Weissenborn: 50 Studies, OP. 8: No. 2."

2. Page 3, #2 - (no repeats) — Dotted Quarter Note = 63
3. Page 18, #22 - First 8 measures — Dotted Quarter Note: m.m. = 88
4. Page 21, #27 - First 16 measures — Quarter Note: m.m. = 72

Bb CLARINET (4 uploads)

1. Chromatic Scale: Low E (E below middle C) to G4. [3 octave plus] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Clarinet Vol. 1"

2. Page 27 (Top Line), No repeats — Dotted half m.m. = 60
3. Page 47 - #24 (Top Line) — Quarter Note: m.m. = 72
4. Page 49 - Last 21 measures — Half Note: m.m. = 88

ALTO AND BASS CLARINET (4 uploads)
Alto/Bass Clarinetists who wish to be considered for Contra Clarinet parts should record a Contra excerpt in addition to their other excerpts. The Contra Clarinet excerpt should not exceed 1 minute.

1. Chromatic Scale: Low E (E below middle C) to C3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Clarinet Vol. 1"

2. Page 10 - #31 — Quarter Note: m.m. = 112
3. Page 50 - #5 (no repeats) — Dotted Quarter Note: m.m. = 112
4. Page 25 - #7 bottom part (no repeats) — Quarter Note: m.m. = 120

SAXOPHONES (Alto, Tenor or Baritone sax) (4 uploads)
Saxophonists who wish to be considered for Soprano Sax parts should record a Soprano Sax excerpt in addition to their other materials. The Soprano Sax excerpt should not exceed 1 minute.

1. Chromatic Scale: Low Bb (Bb below middle C) to F3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Selected Studies for Saxophones" by Voxman & Gower

2. Page 13 - First 16 measures — Quarter Note: m.m. = 112
3. Etude #3 - (measures 1-16) — Eighth Note = mm. 84

The following etude is from "48 Studies for Saxophone" by Ferling

4. Page 38 - Last 8 measures — Dotted Quarter Note: m.m. = 60

TRUMPET (4 Uploads)

1. Chromatic Scale: Low F# (F# below middle C) to C3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Arban's Complete Conservatory Method for Trumpet"

2. Page 30 - #24 — Quarter Note: m.m. = 120
3. Page 144/145 - #50, line 4 + #51, line 8 — Quarter Note: m.m. = 92
4. Page 192 - #6 — No required m.m.

FRENCH HORN (4 Uploads)

1. Chromatic Scale: C (1 octave below middle C) to C3 or as high as possible. [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Horn, Vol. 1"

2. Page 25 - #7, bottom part (no repeats) — Quarter Note: m.m. = 90
3. Page 50 - #10 — Quarter Note: m.m. = 120
4. Page 72 - First 6 lines — No required m.m.

TROMBONE and BASS TROMBONE (4 Uploads)
Trombonists who wish to be considered for Bass Trombone parts should record a Bass Trombone excerpt in addition to the trombone materials. The Bass Trombone excerpt should not exceed 1 minute.

1. Chromatic Scale: E (bottom line bass clef) to Bb 4. [2.5 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Arban's Complete Method for Trombone and Baritone"

2. Page 38 - #26 — Quarter Note: m.m. = 120
3. Page 166 - #53 - Line 1 and 8 — Dotted Quarter Note: m.m. = 88

The following etude is from "Melodious Etudes for Trombone," by Joannes Rochut

4. Etude #9 (measures 1-33) — Quarter note = mm. 96

EUPHONIUM AND BARITONE (4 Uploads)

1. Chromatic Scale: Low E (bottom line bass clef) to Bb 4. [2.5 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Arban's Complete Method for Trombone and Baritone."

2. Page 66 - #18 — Quarter Note: m.m. = 108
3. Page 153/158 - #50 line 12 + #55 line 1 — Quarter Note: m.m. = 92
4. Page 106 - #36 — Eighth Note: m.m. = 108

TUBA (4 Uploads)

1. Chromatic Scale: BBb (below bass clef) to Bb (top of bass clef). [2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Eb and Bb Tuba, Vol. 1."

2. Page 32 - #12, lines 1, 2, 3 plus 1 note — Quarter Note: m.m. = 120
3. Page 35 - #18, lines 1, 2, 3, 4 - Stop at Fine — Dotted Quarter Note: m.m. = 120
4. Page 38 - #23 — Dotted Quarter Note m.m. = 60

PERCUSSION (4 uploads)

1. Snare Etude — Quarter Note = mm. 120
2. Timpani Etude — Quarter Note = mm. 80
3. Mallet Etude — Dotted Quarter Note = mm. 60

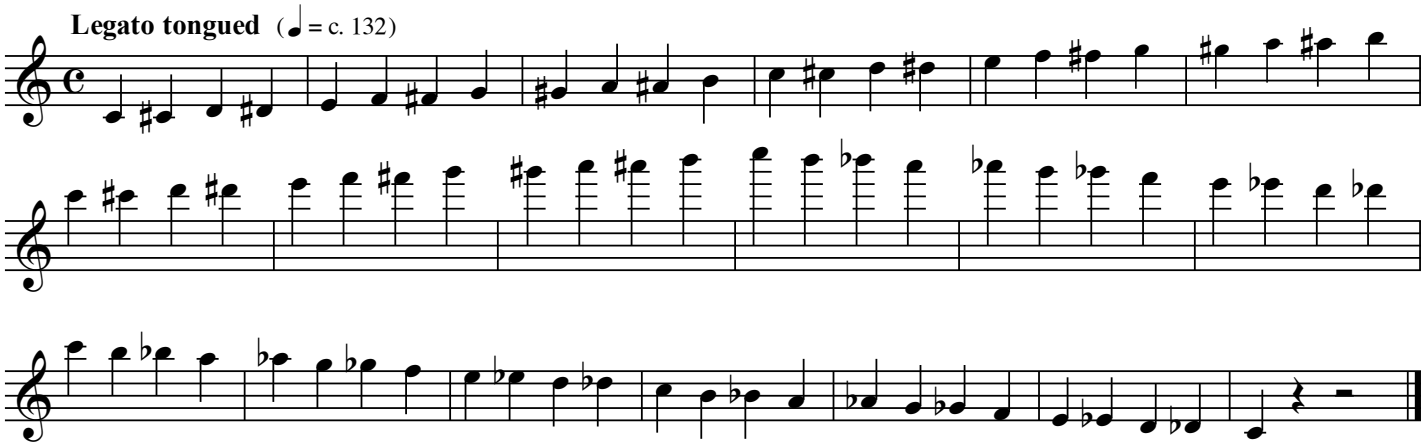
The following etude is from "Audition Etudes" by Garwood Whaley

4. Page 32 - #7 — Quarter Note: m.m. = 120

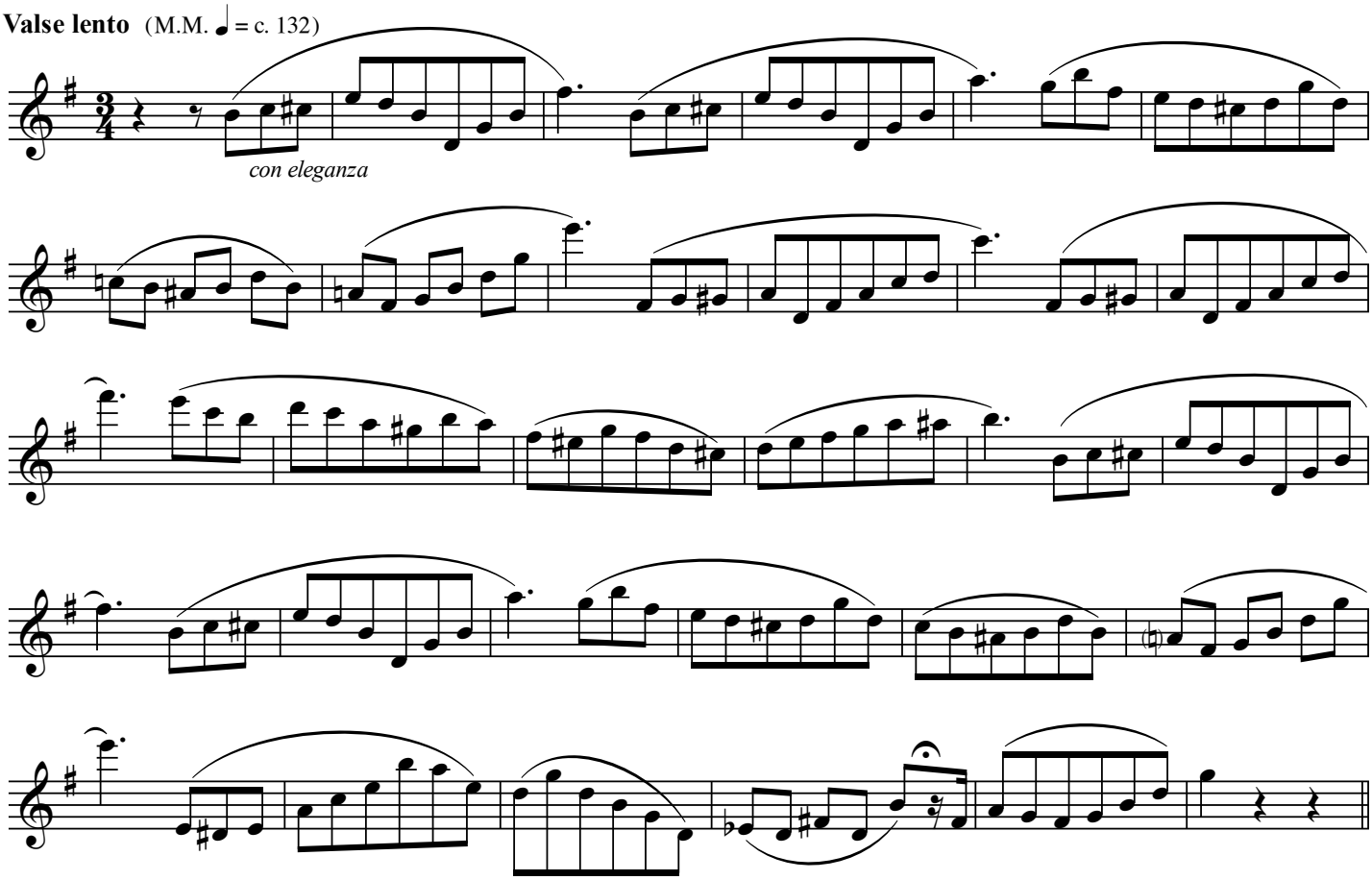
All-State Flute/Piccolo - Set B

Flute players who wish to be considered for Piccolo parts should record a Piccolo excerpt in addition to the flute materials. The Piccolo excerpt should not exceed 1 minute.

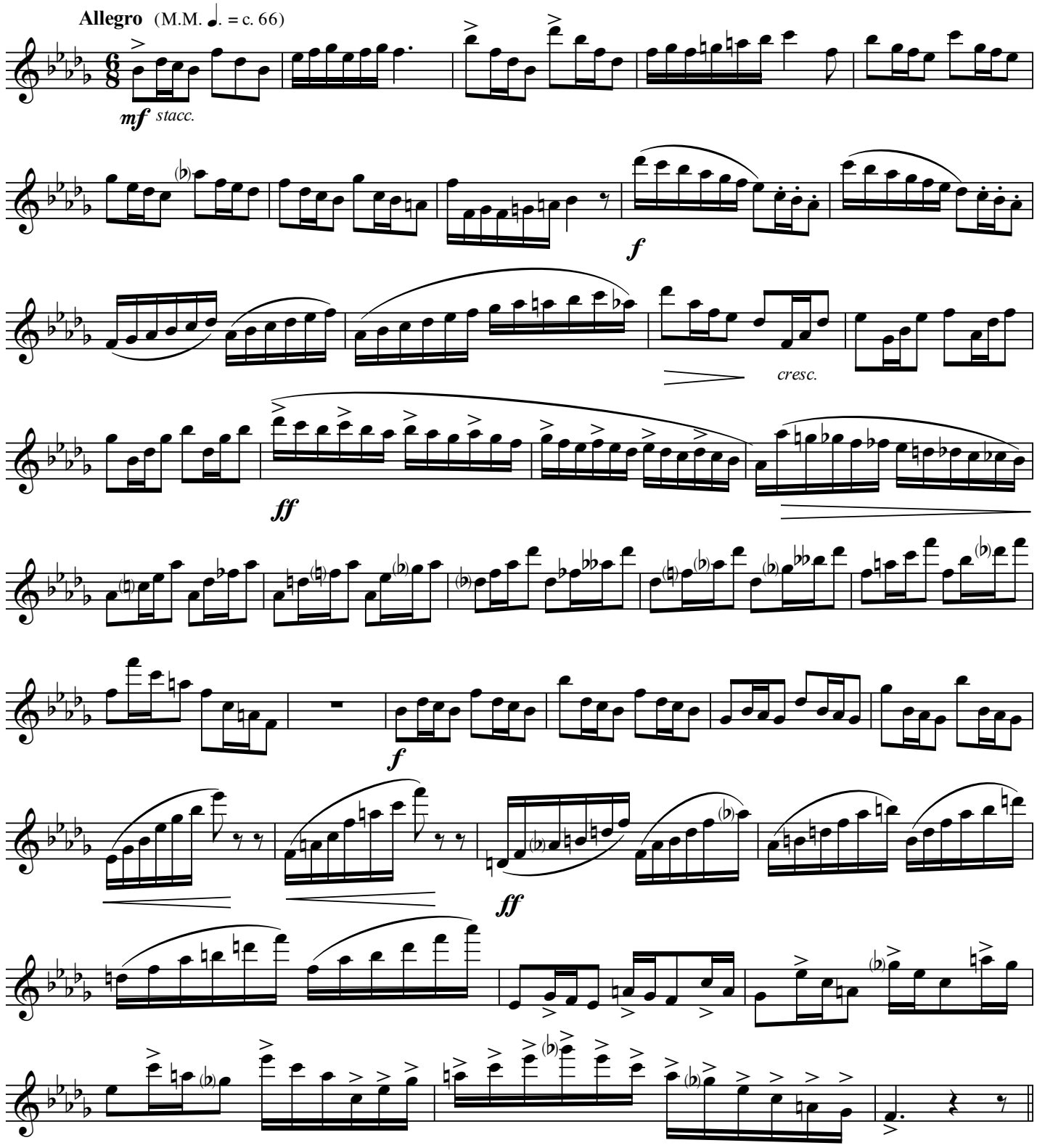
CHROMATIC SCALE



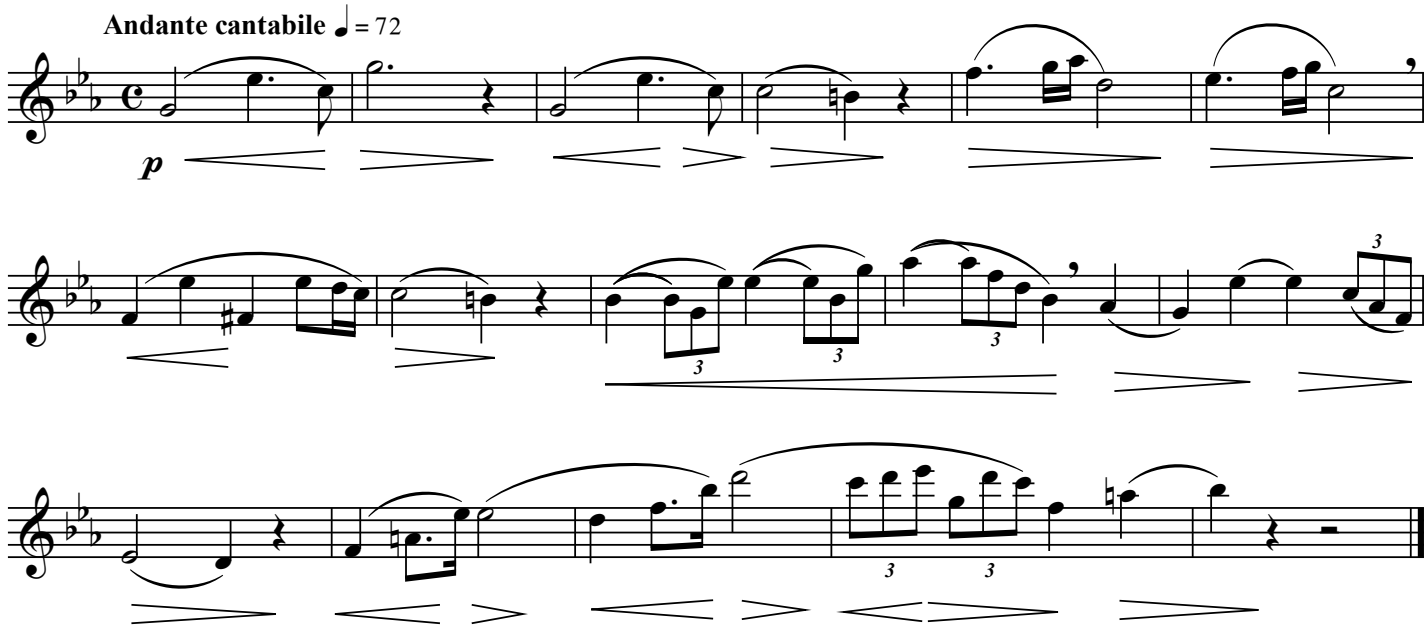
ETUDE #1: "Selected Studies for Flute, " pg. 6



ETUDE #2: "Selected Studies for Flute," pg. 50



ETUDE #3: "Selected Studies for Flute," pg. 31

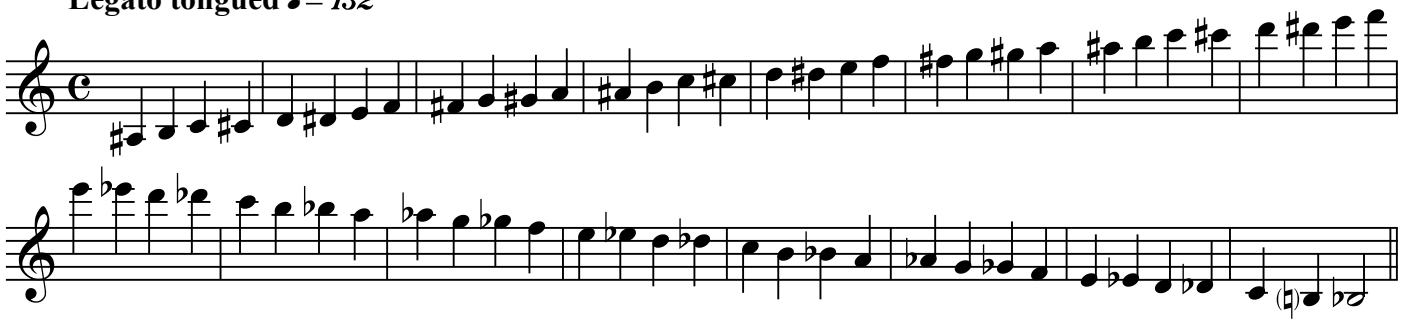


ALL STATE OBOE/ENGLISH HORN-SET B

Oboists who wish to be considered for English Horn parts should record an English Horn excerpt in addition to the oboe materials. The English Horn excerpt should not exceed 1 minute.

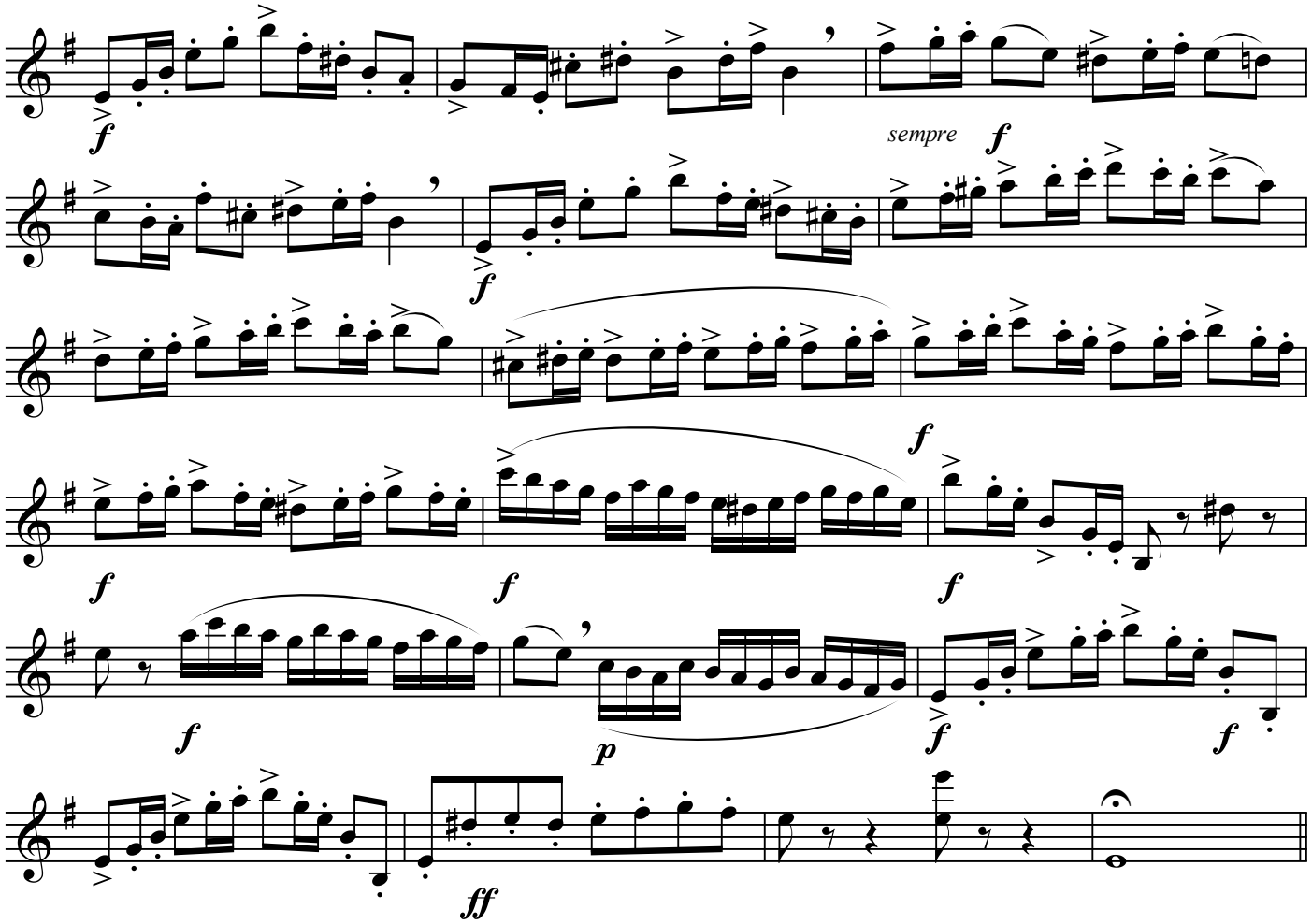
CHROMATIC SCALE

Legato tongued ♩= *132*

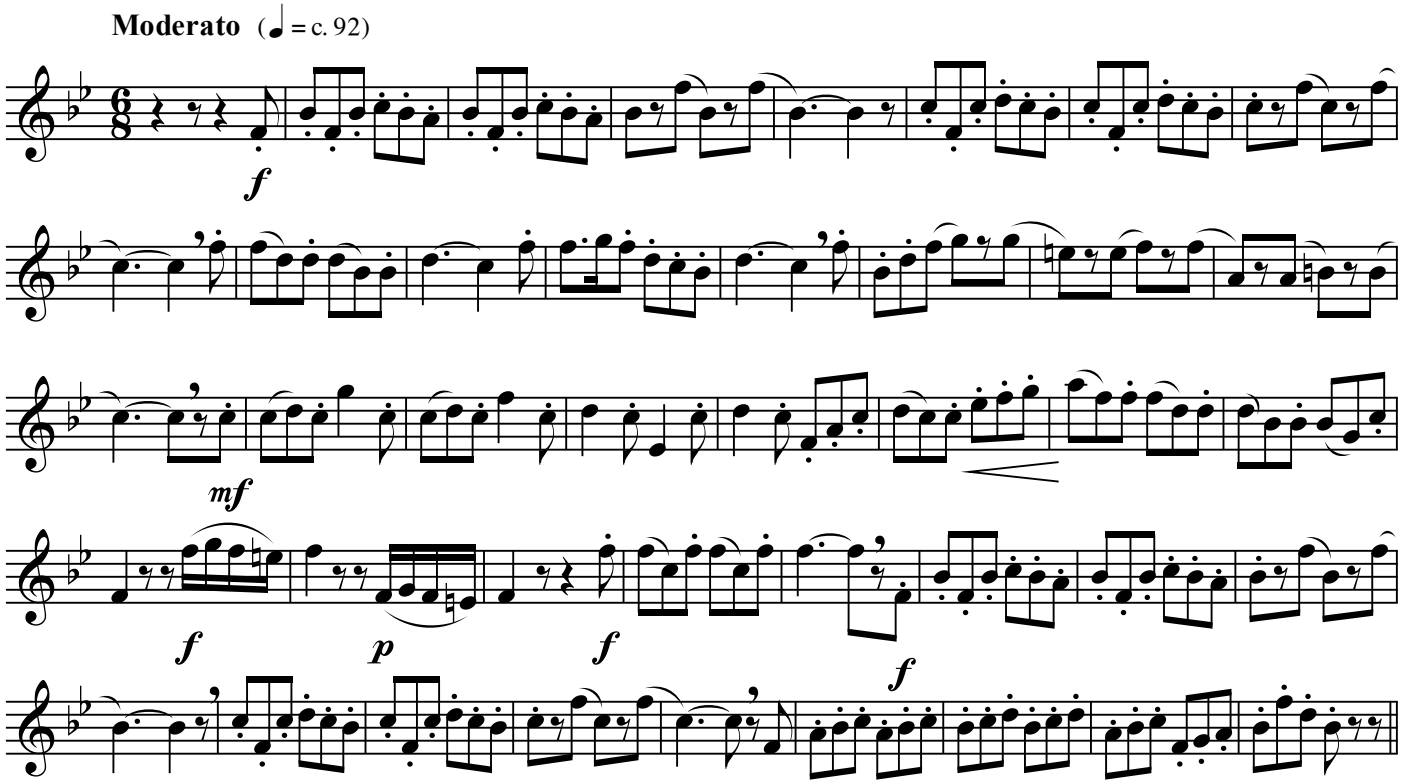


ETUDE #1: "Advanced Method for Oboe," pg. 50

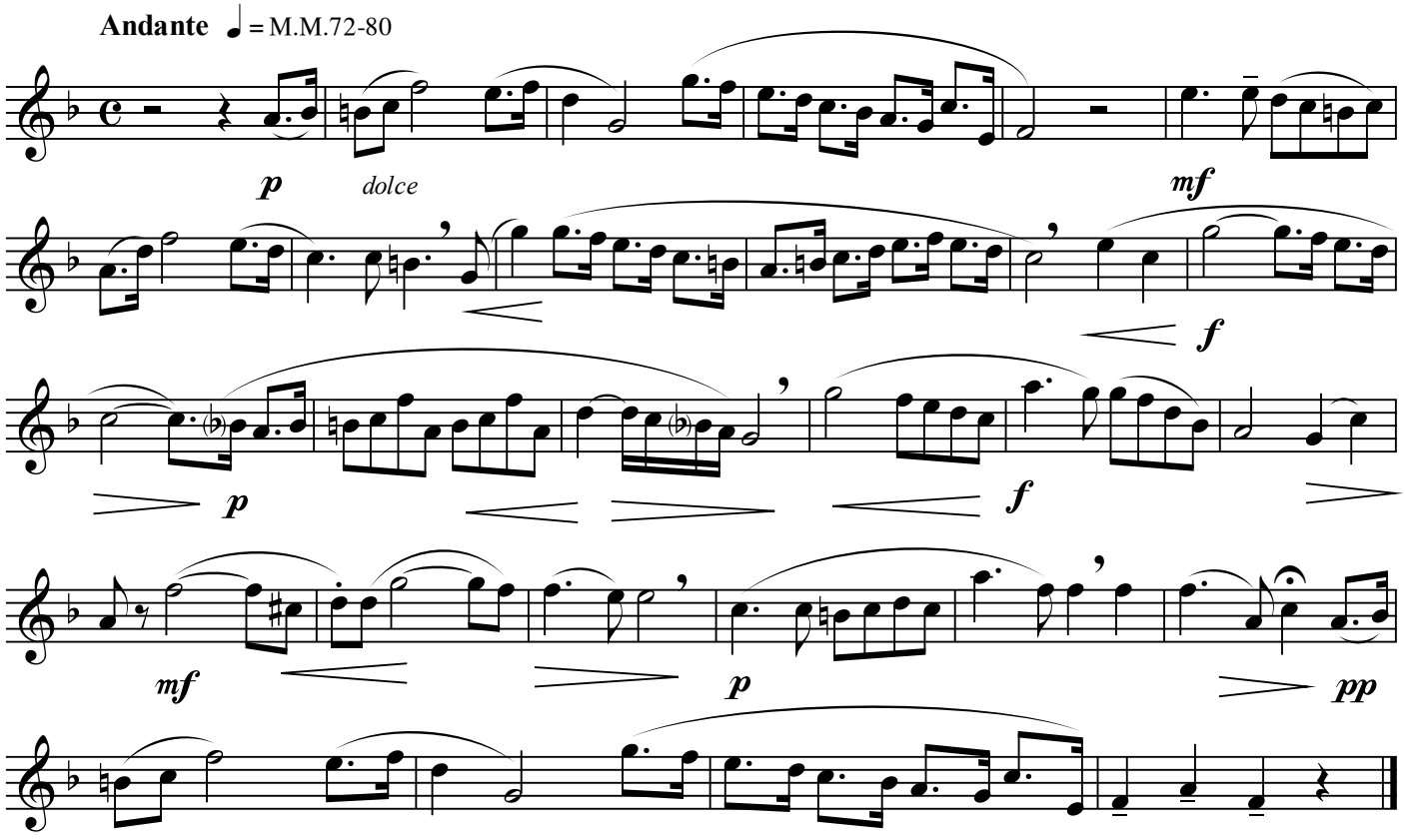
Allegro con moto (M.M. ♩= 96-100)



ETUDE #2: "Advanced Method for Oboe," pg. 50



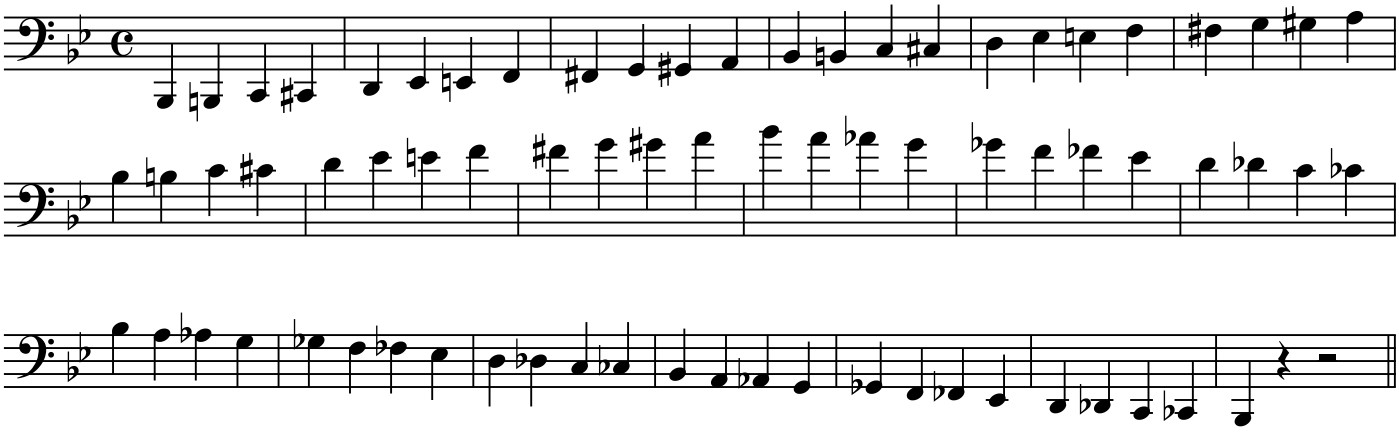
ETUDE #3: "Advanced Method for Oboe," pg. 67



ALL STATE BASSOON-SET B

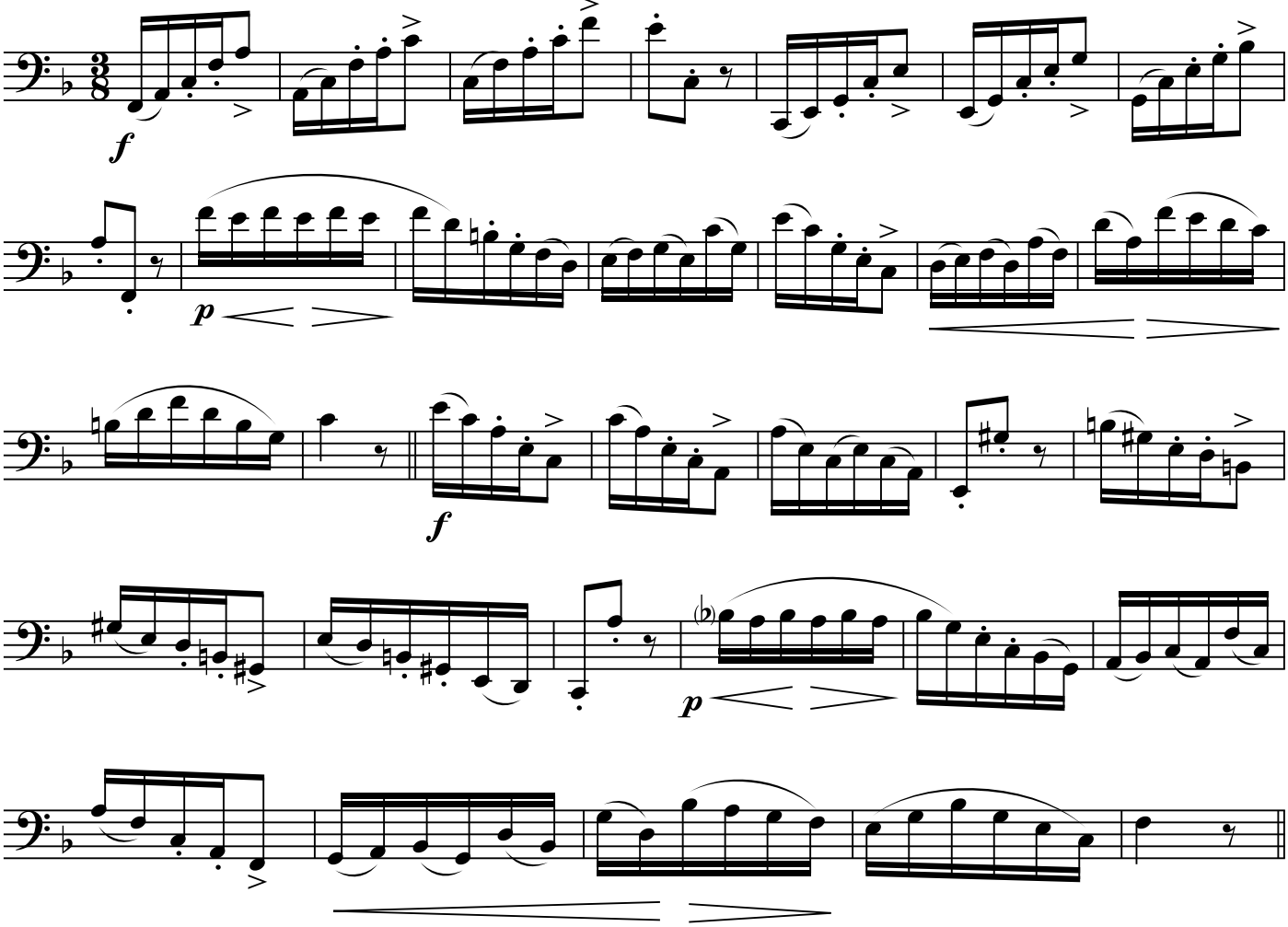
CHROMATIC SCALE

Legato tongued ♩= *132*

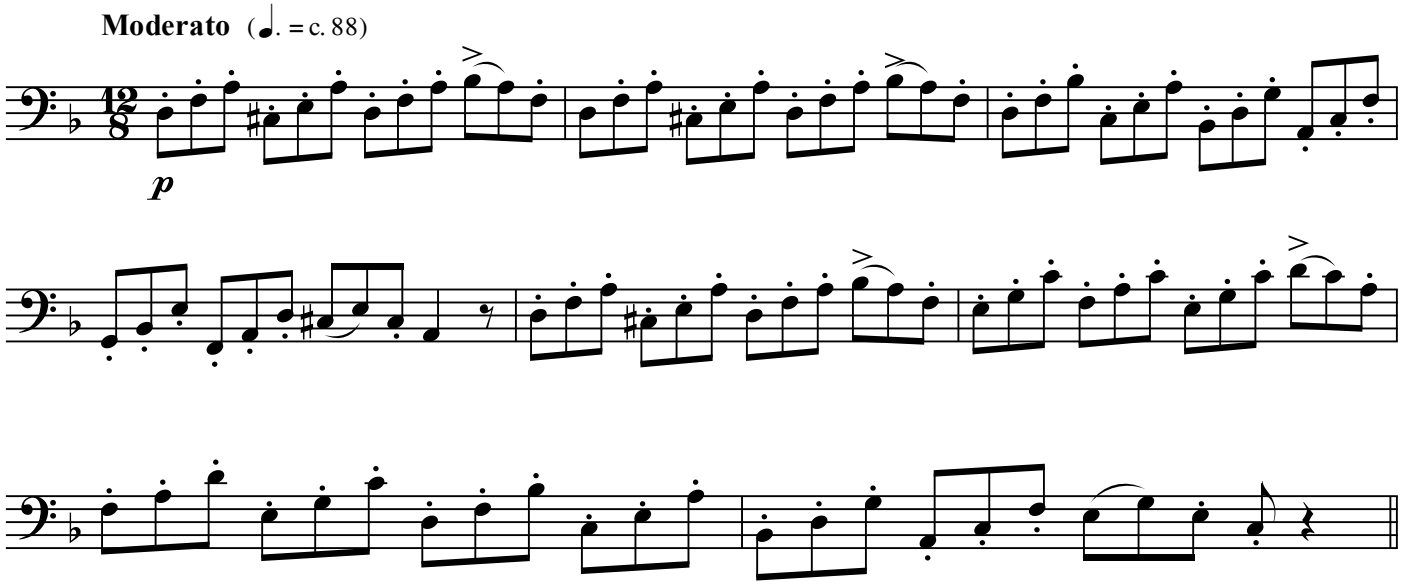


ETUDE #1: "Julius Weissenborn: 50 Studies, Op. 8," pg. 3

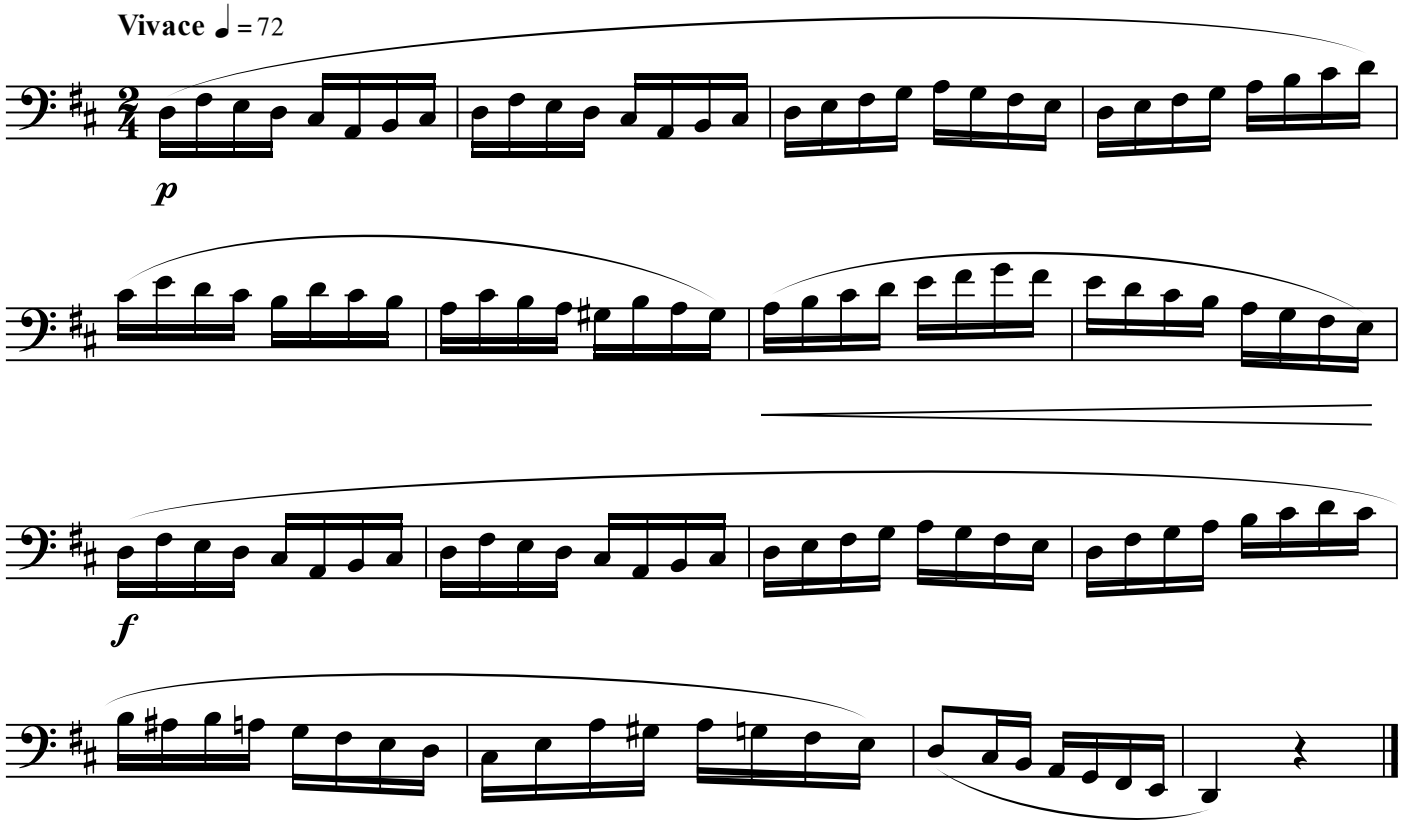
Allegretto (M.M. ♩. = c. 63)



ETUDE #2: "Julius Weissenborn: 50 Studies, Op. 8," pg. 18

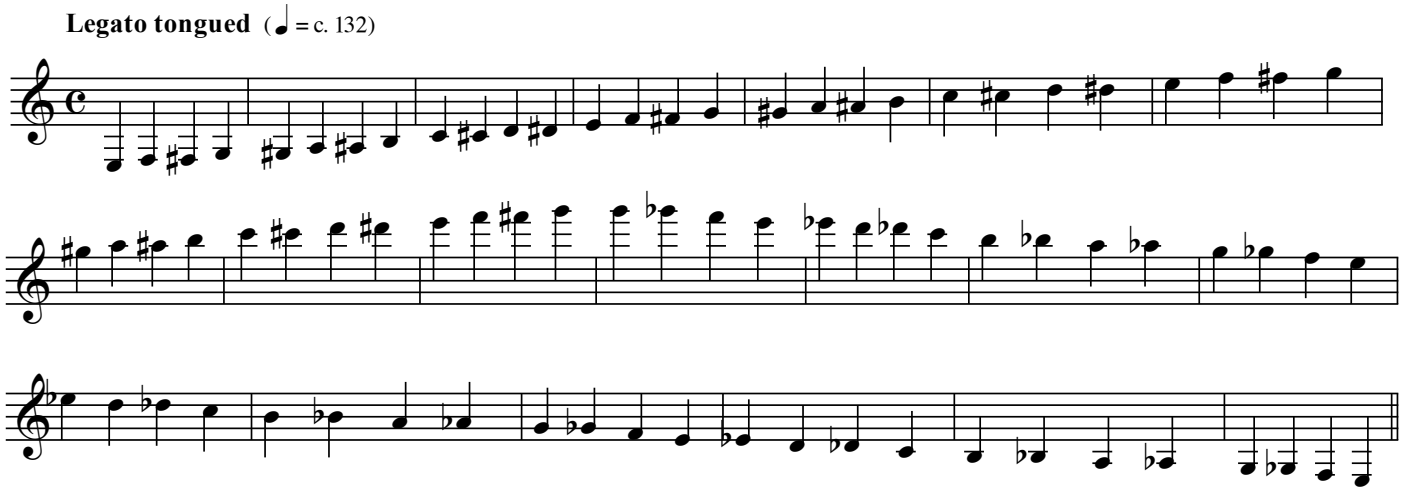


ETUDE #3: "Julius Weissenborn: 50 Studies, Op. 8," pg. 21

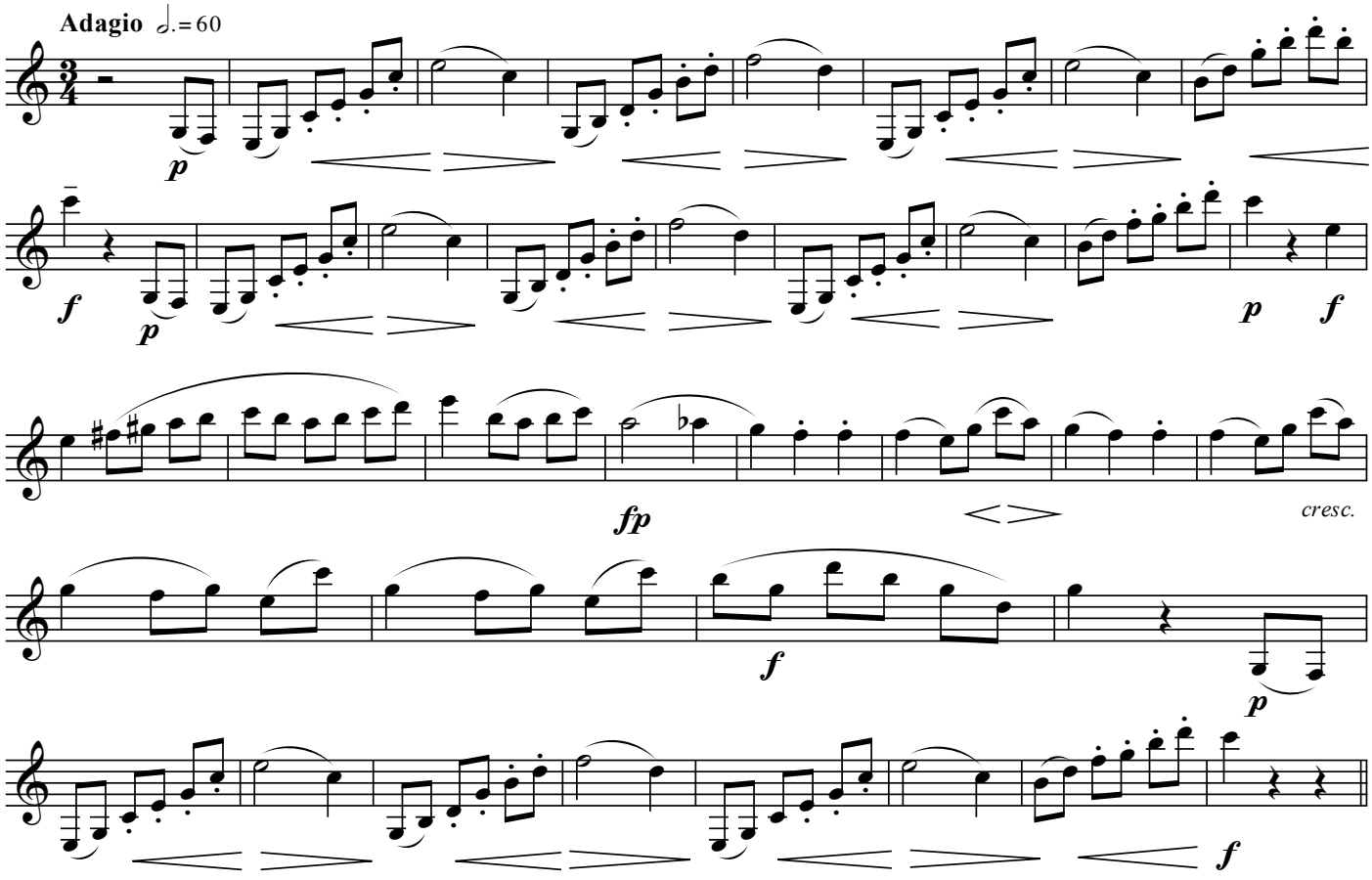


ALL STATE CLARINET-SET B

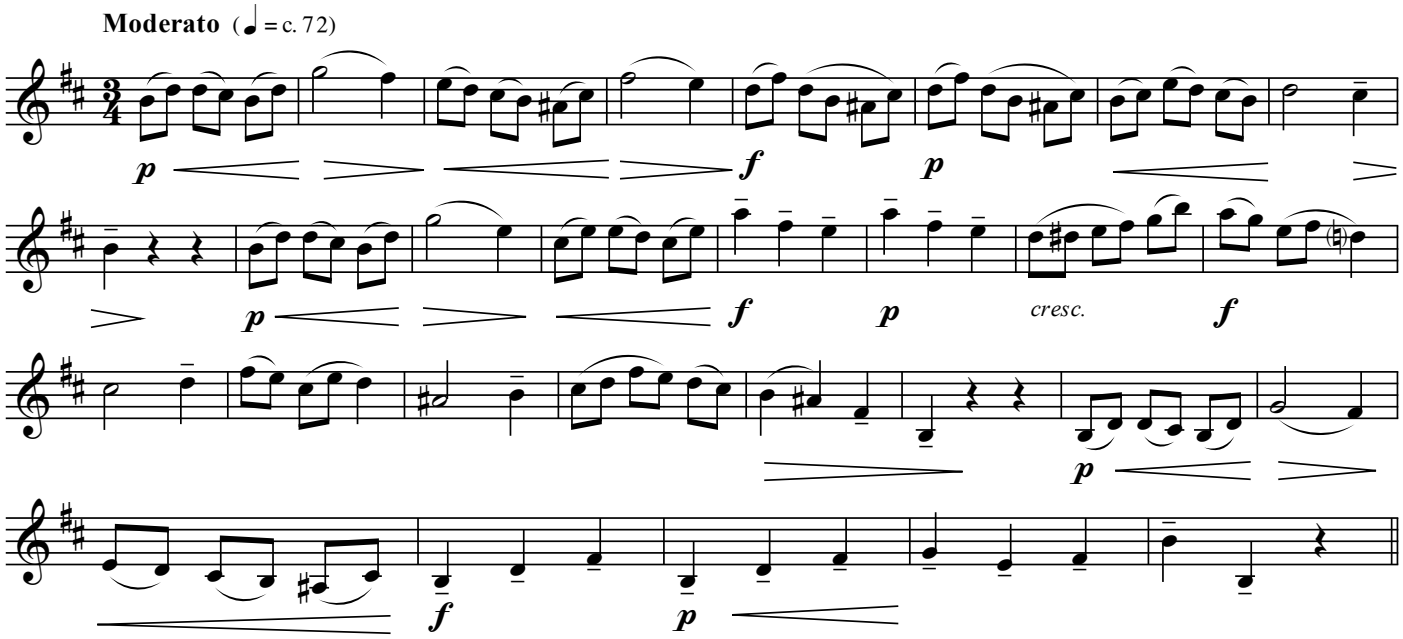
CHROMATIC SCALE



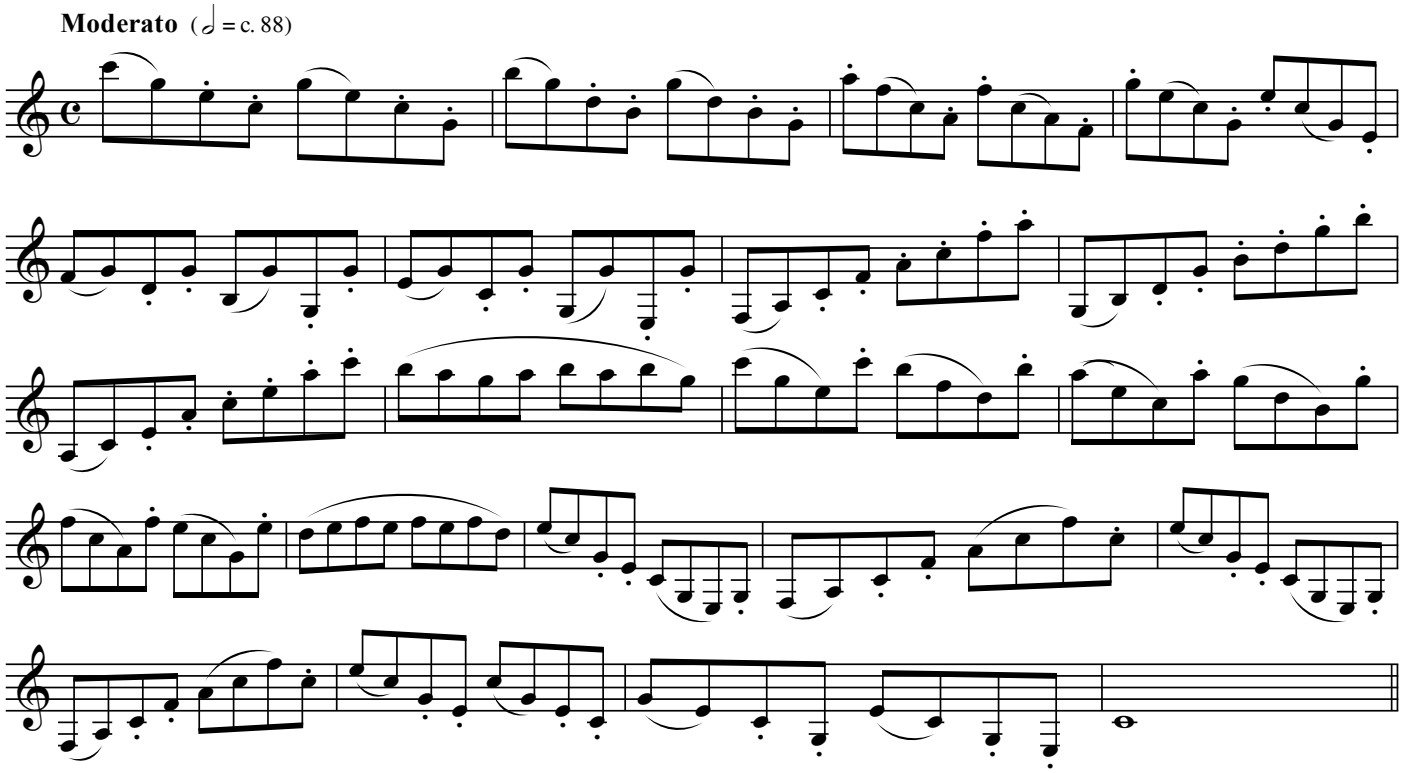
ETUDE #1: "Rubank Advanced Method for Clarinet," pg. 27



ETUDE #2: "Rubank Advanced Method for Clarinet," pg. 47



ETUDE #3: "Rubank Advanced Method for Clarinet," pg. 49

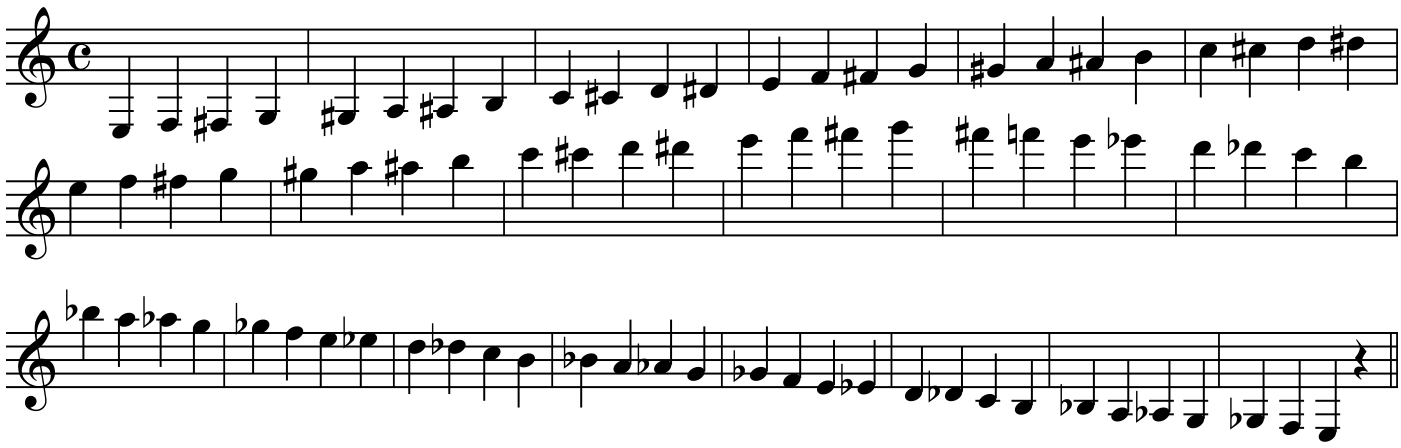


ALL STATE BASS CLARINET - SET B

Alto/Bass Clarinetists who wish to be considered for Contra Clarinet parts should record a Contra excerpt in addition to their other excerpts. The Contra Clarinet excerpt should not exceed 1 minute.

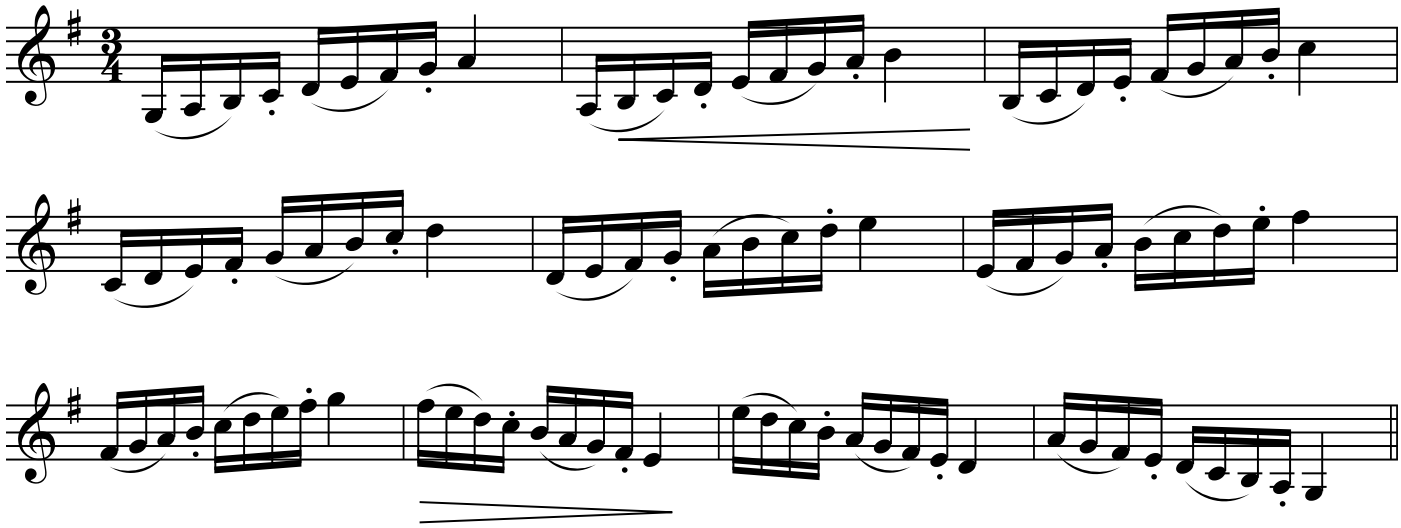
CHROMATIC SCALE

Legato tongued (M.M. ♩ = c. 132)

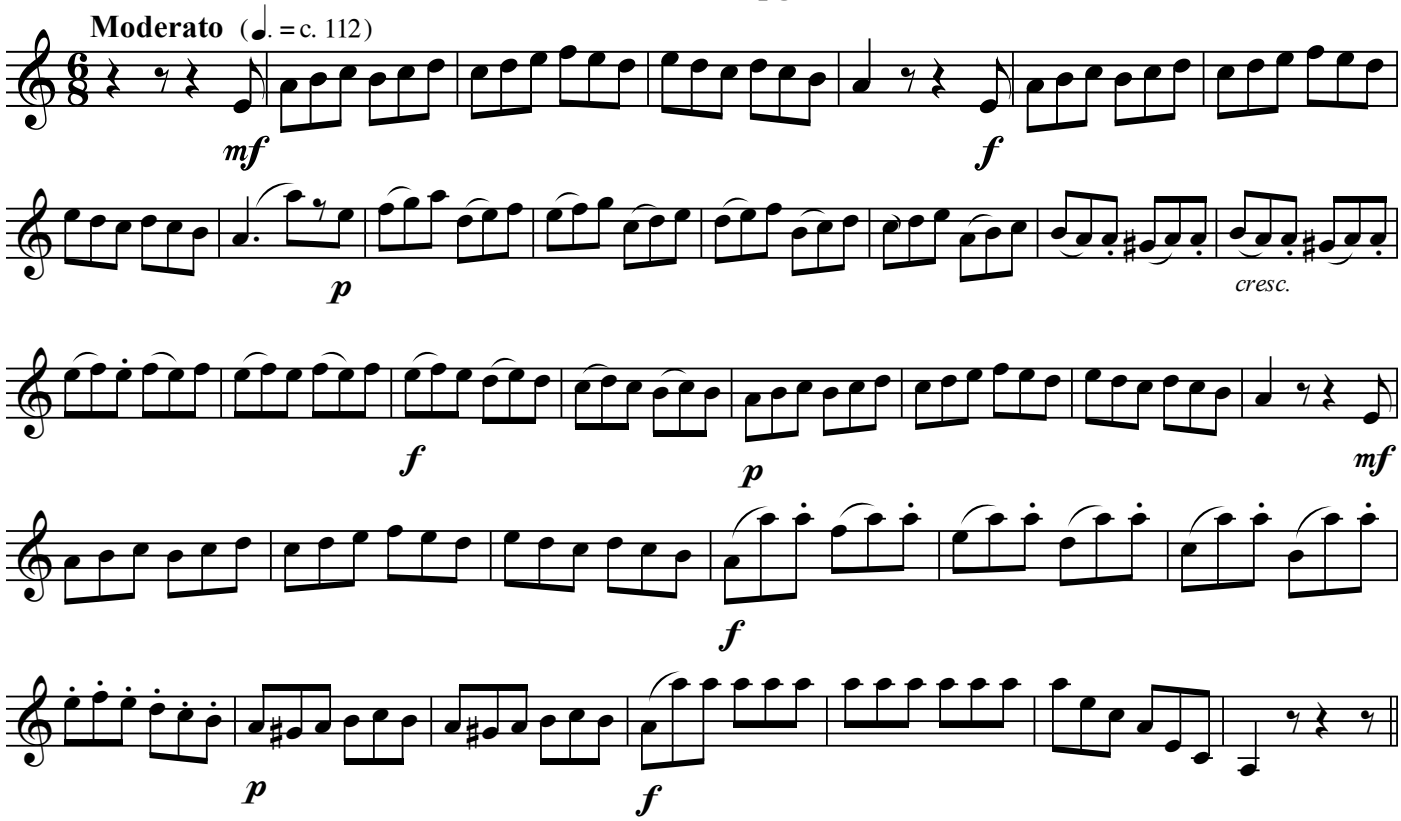


ETUDE #1: "Rubank Advanced Method for Clarinet," pg. 10

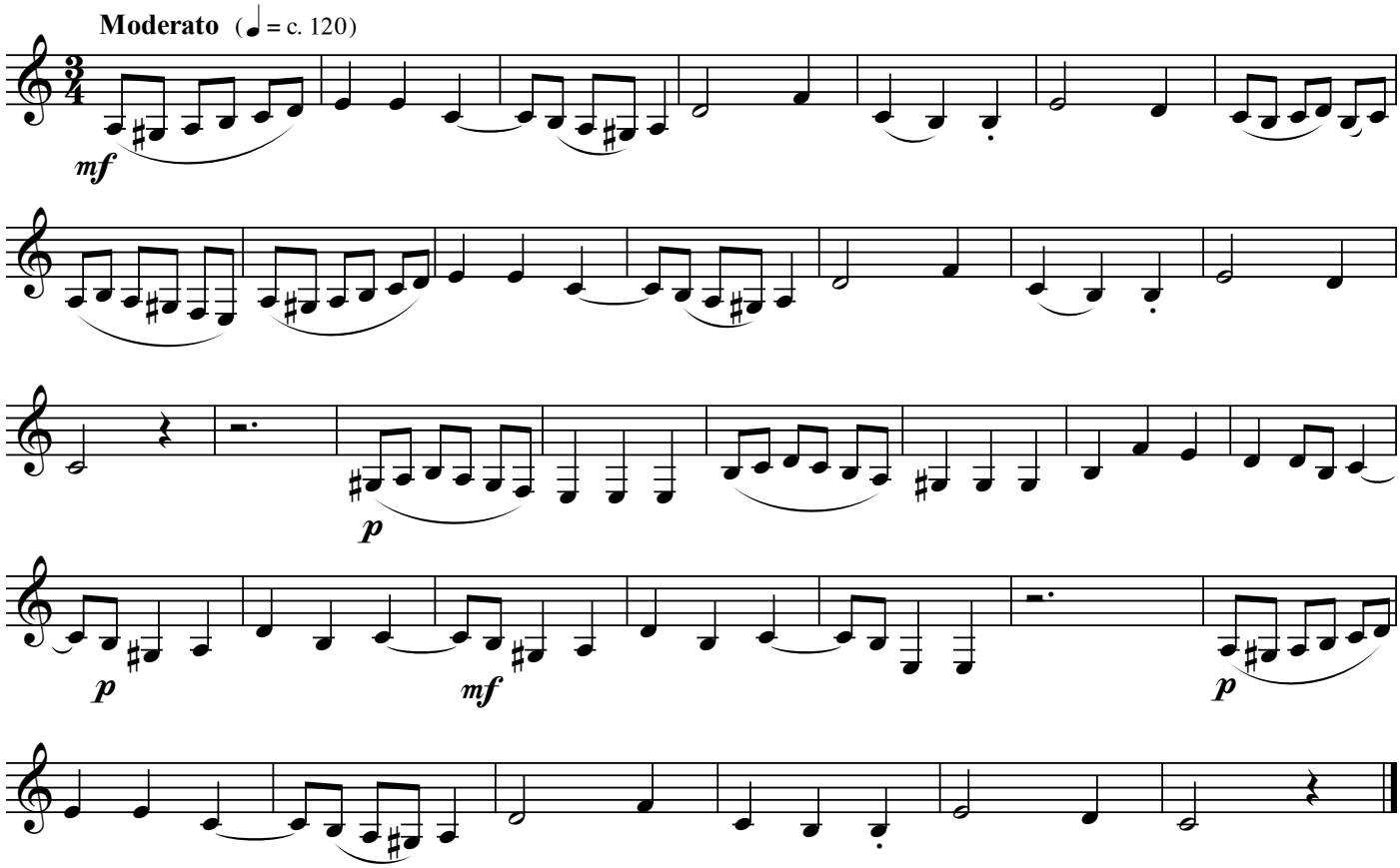
Moderato (♩ = c. 112)



ETUDE #2: "Rubank Advanced Method for Clarinet," pg. 50



ETUDE #3: "Rubank Advanced Method for Clarinet," pg. 25

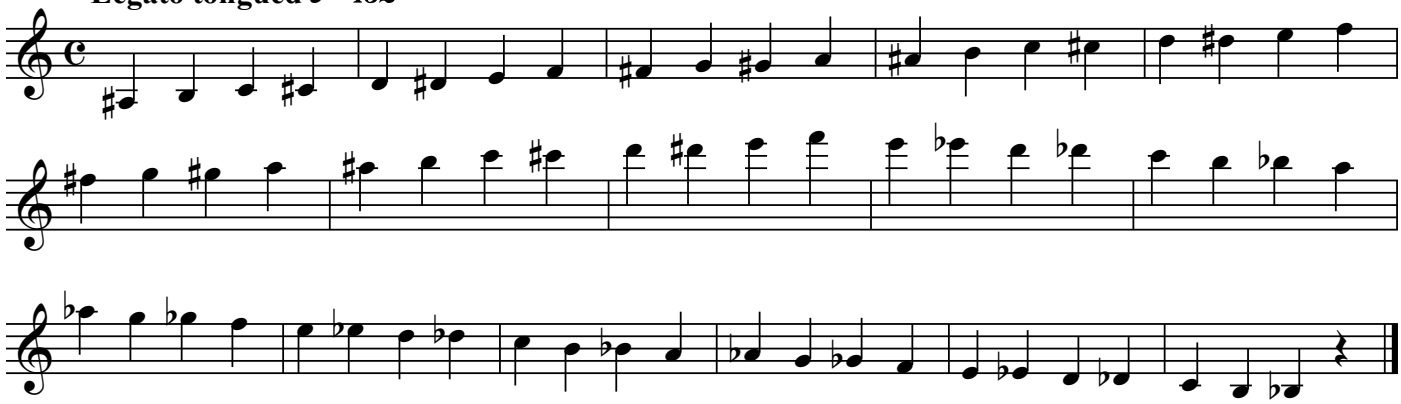


ALL STATE SAXOPHONE-SET B

Saxophonists who wish to be considered for Soprano Sax parts should record a Soprano Sax excerpt in addition to their other materials. The Soprano Sax excerpt should not exceed 1 minute.

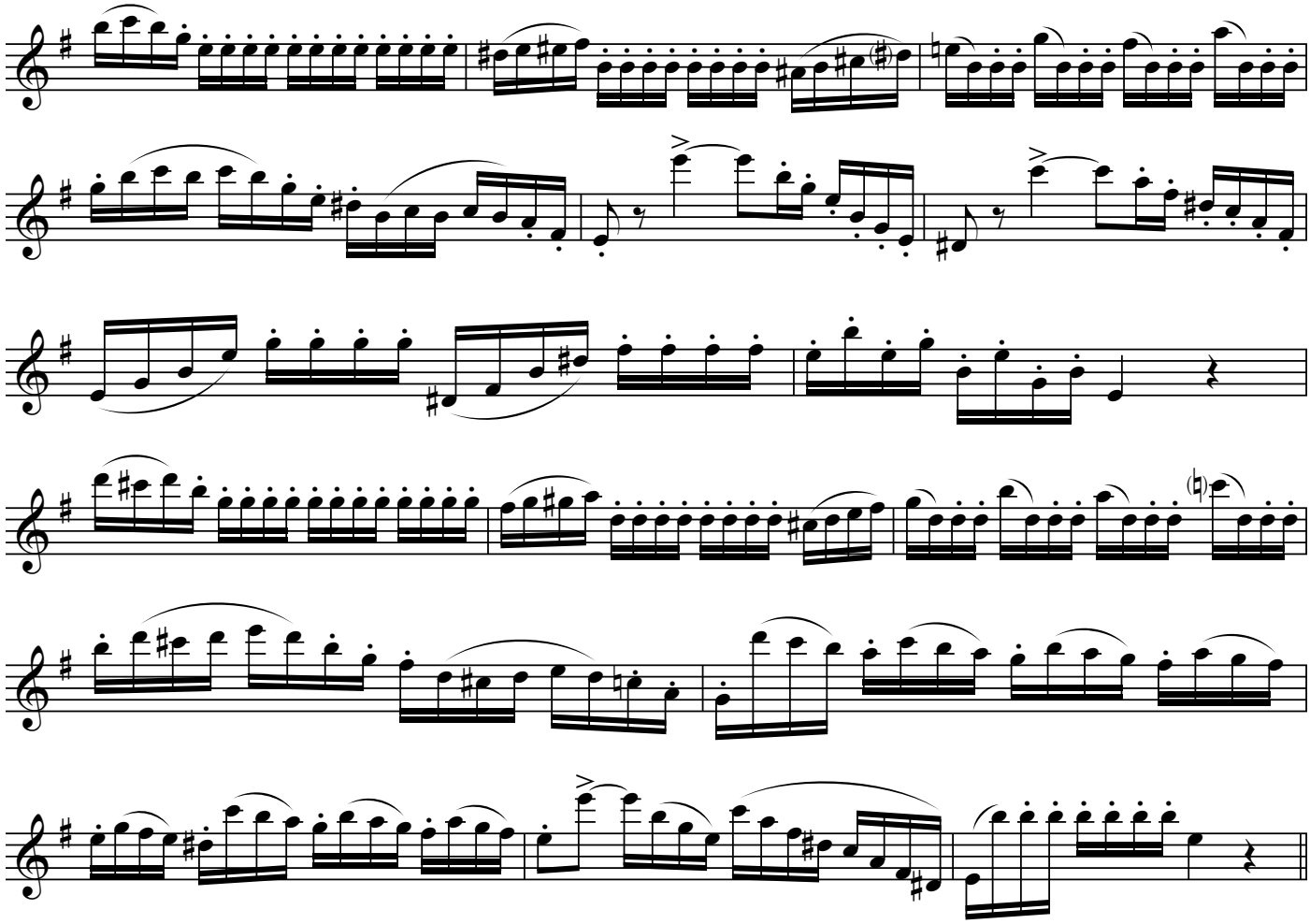
CHROMATIC SCALE

Legato tongued ♩= *132*

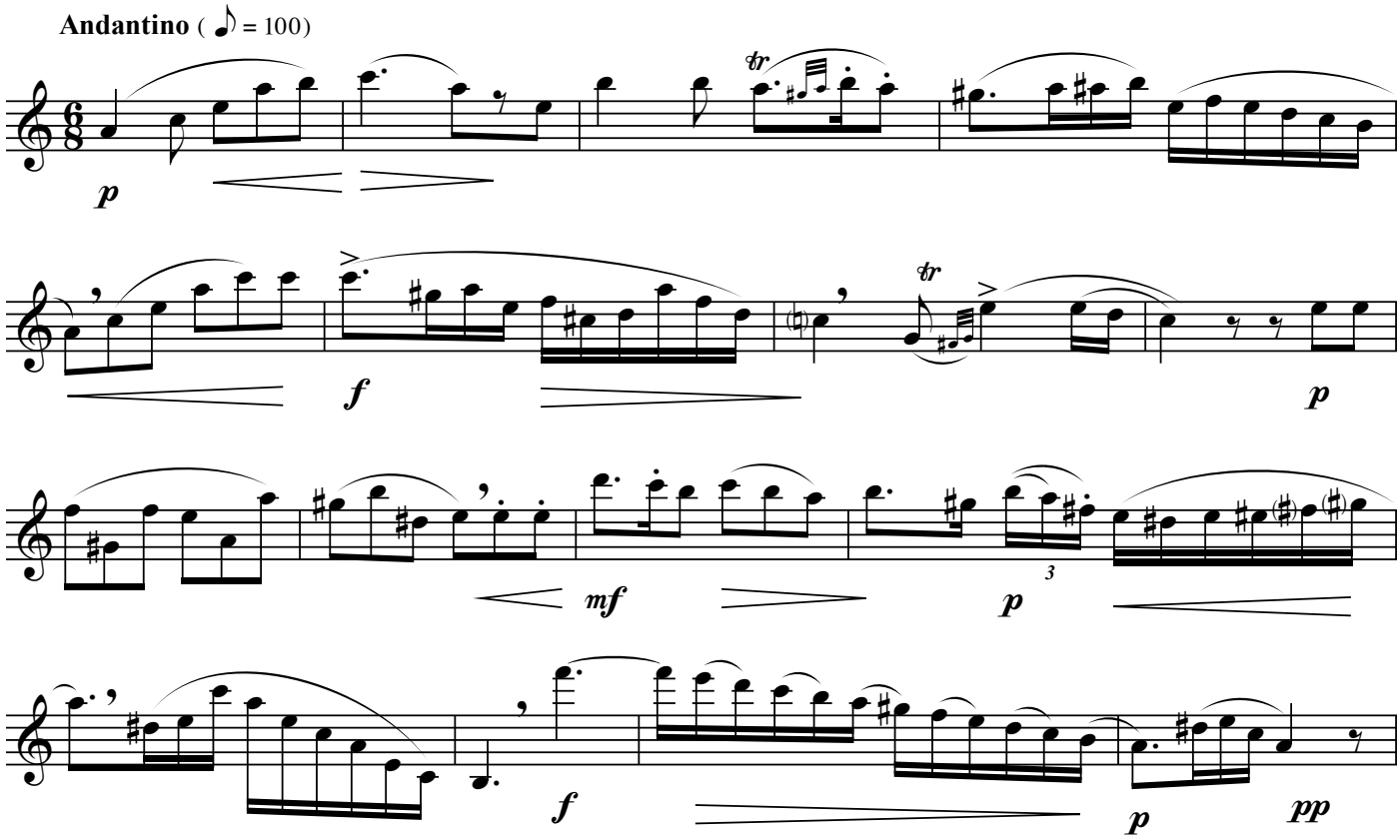


ETUDE #1: "Selected Studies for Saxophone," pg. 13

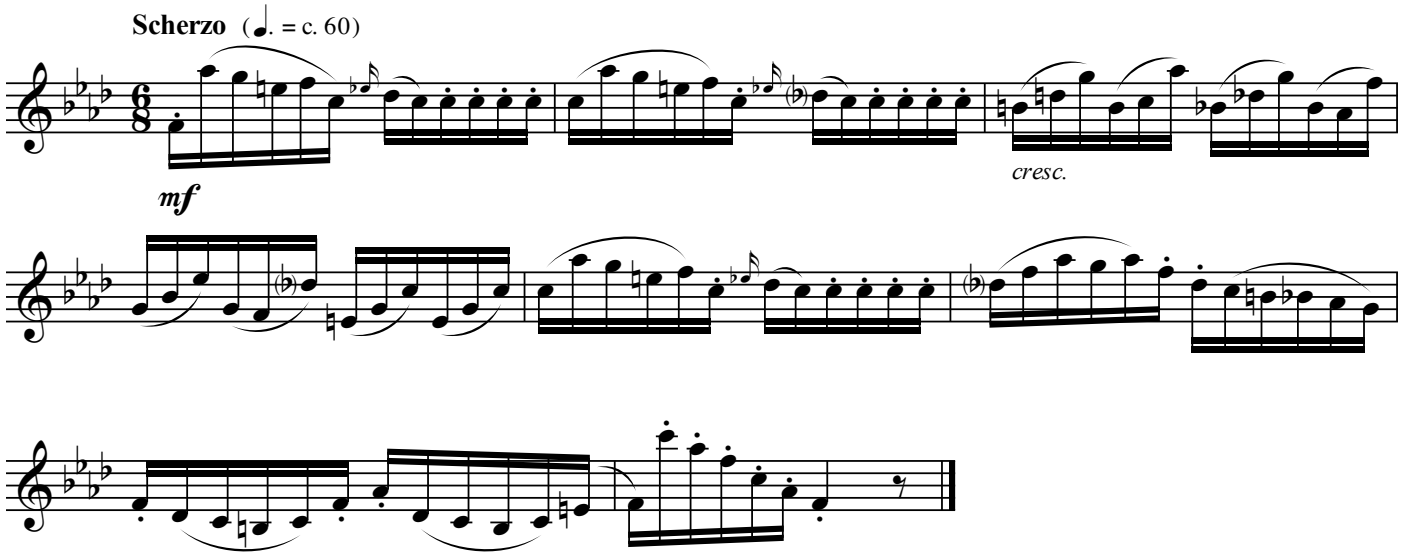
Allegro moderato con fuoco (♩= c. 112)



ETUDE #2: "48 Studies for Saxophone," Etude 3



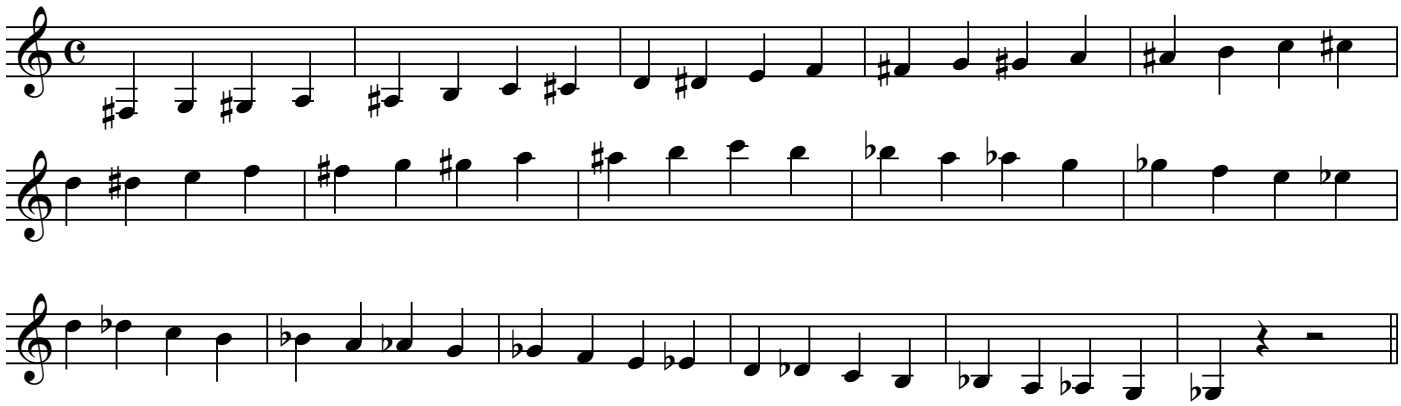
ETUDE #3: "Selected Studies for Saxophone," pg. 38



ALL STATE TRUMPET-SET B

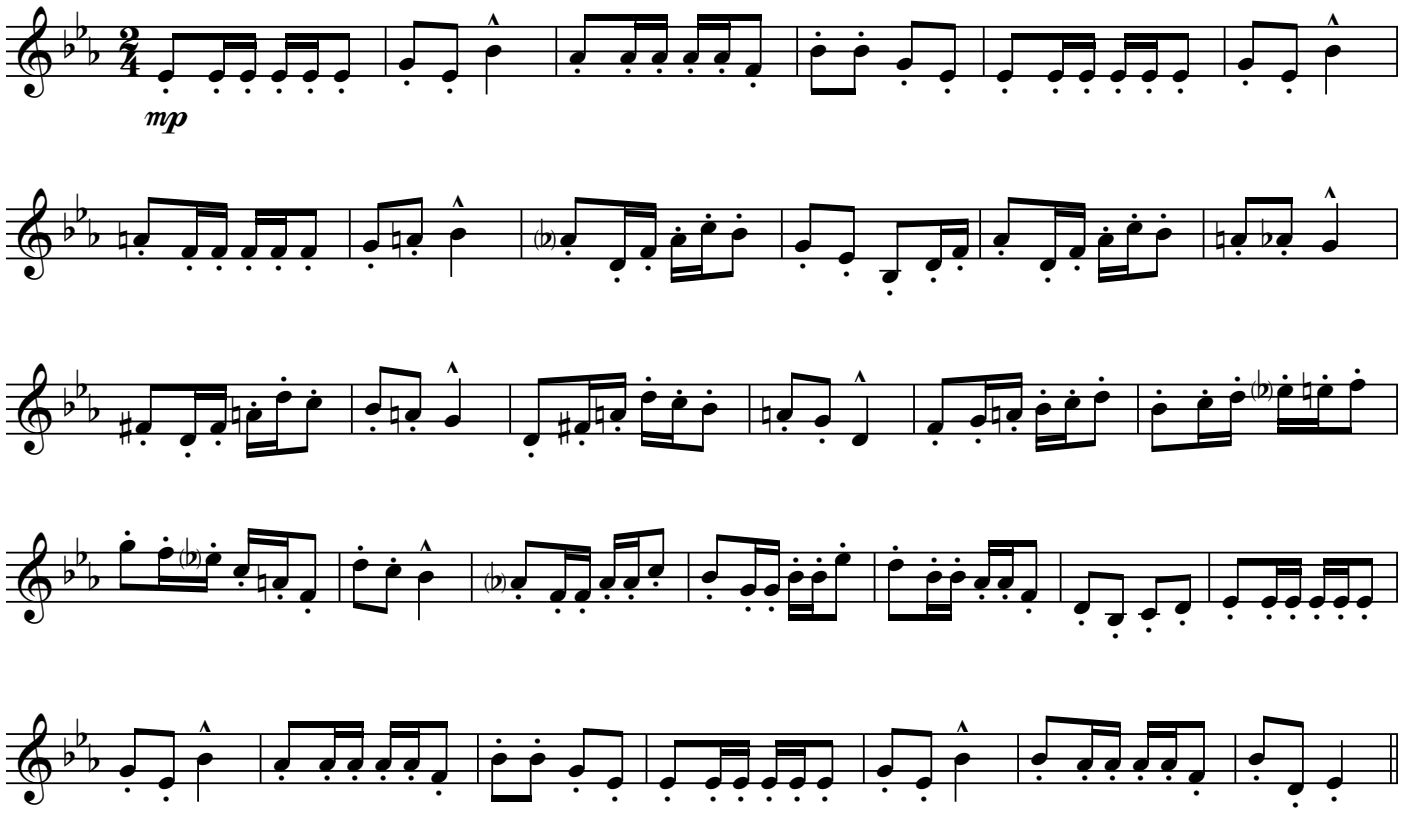
CHROMATIC SCALE

Legato tongued ♩ = *132*

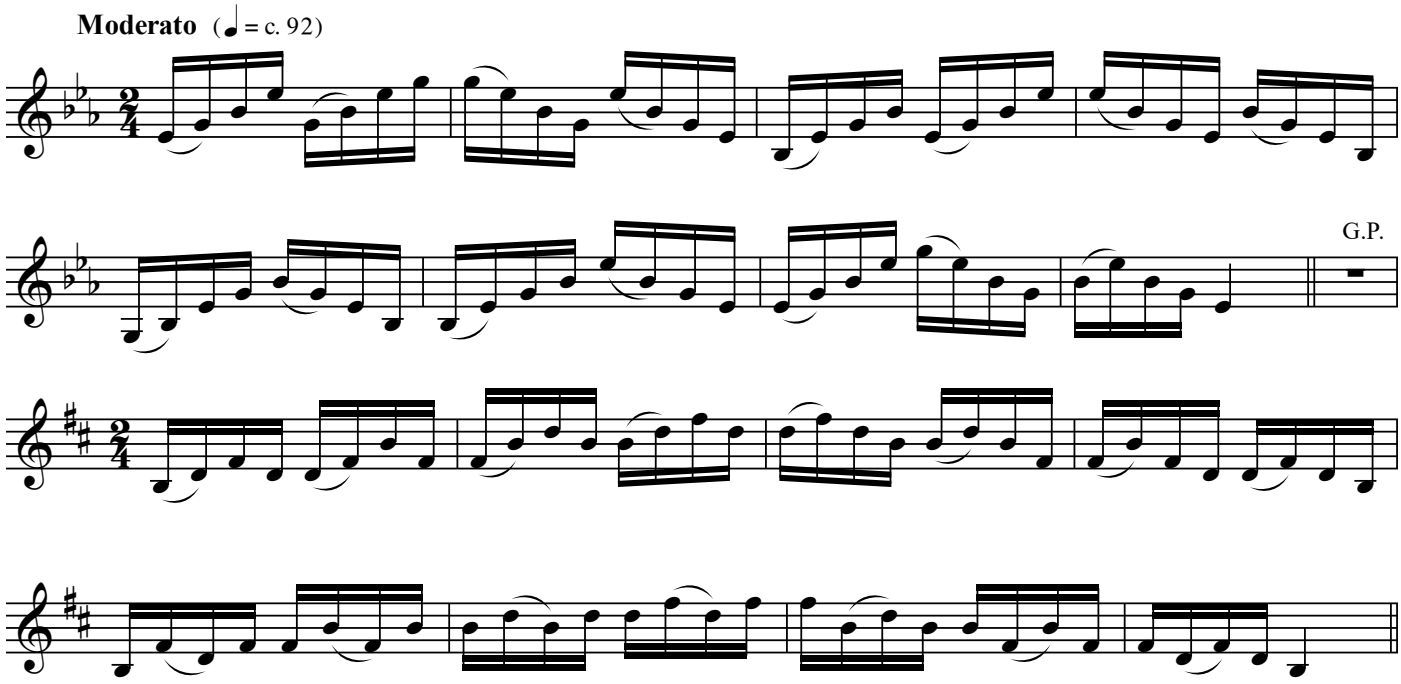


ETUDE #1: "Arbans Complete Conservatory Method for Trumpet," pg. 30

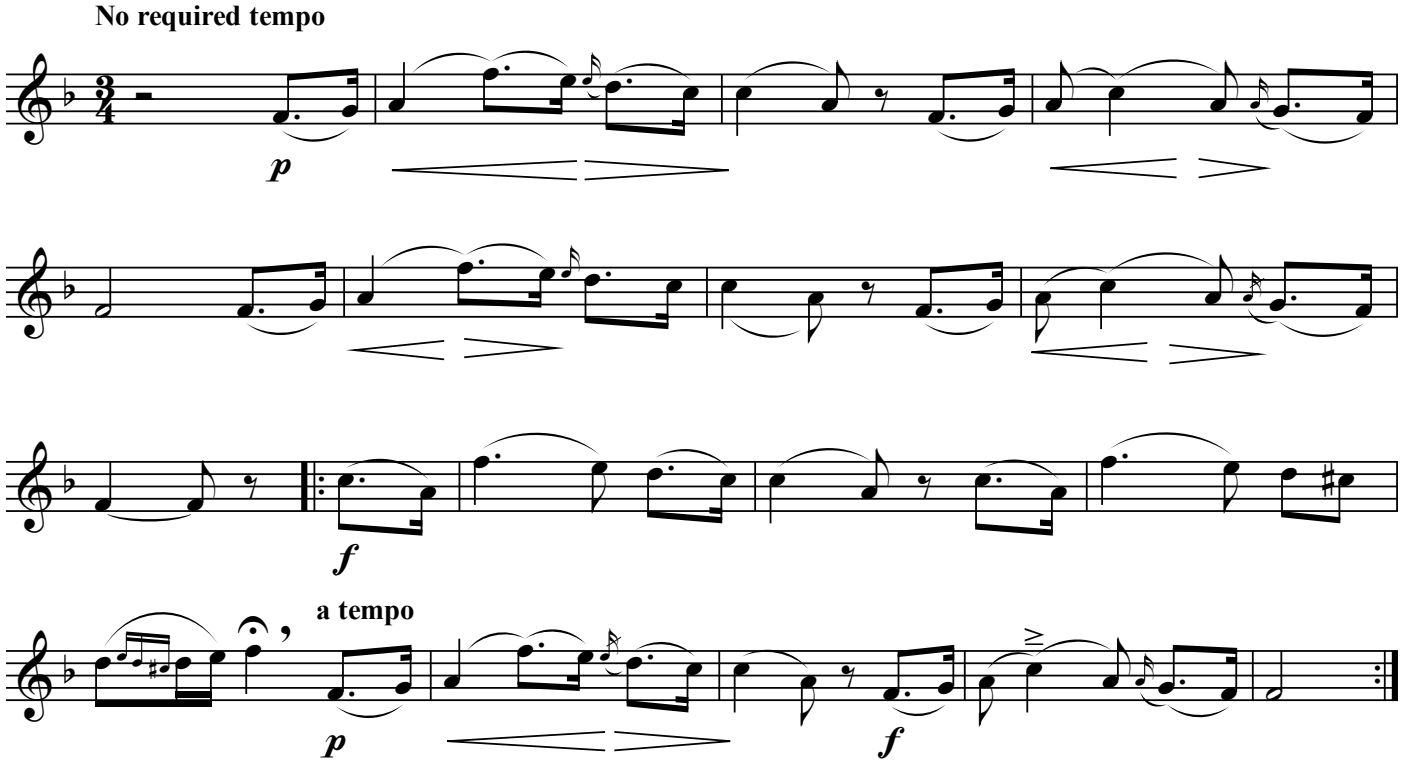
Allegro (M.M. ♩ = c. 120)



ETUDE #2: "Arbans Complete Conservatory Method for Trumpet," pg. 144, 145



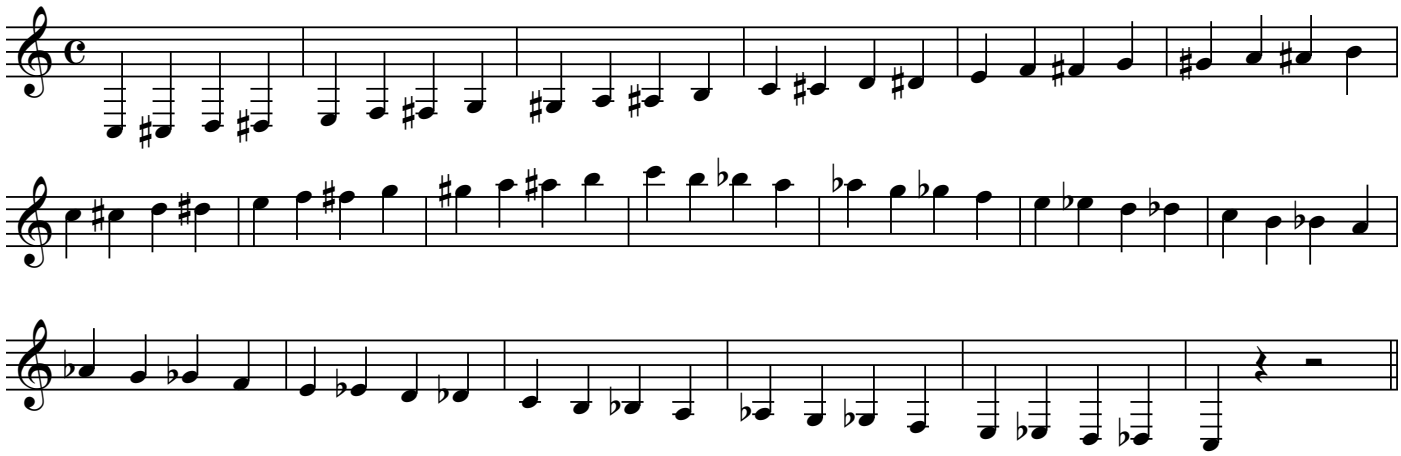
ETUDE #3: "Arbans Complete Conservatory Method for Trumpet," pg. 192



ALL STATE FRENCH HORN - SET B

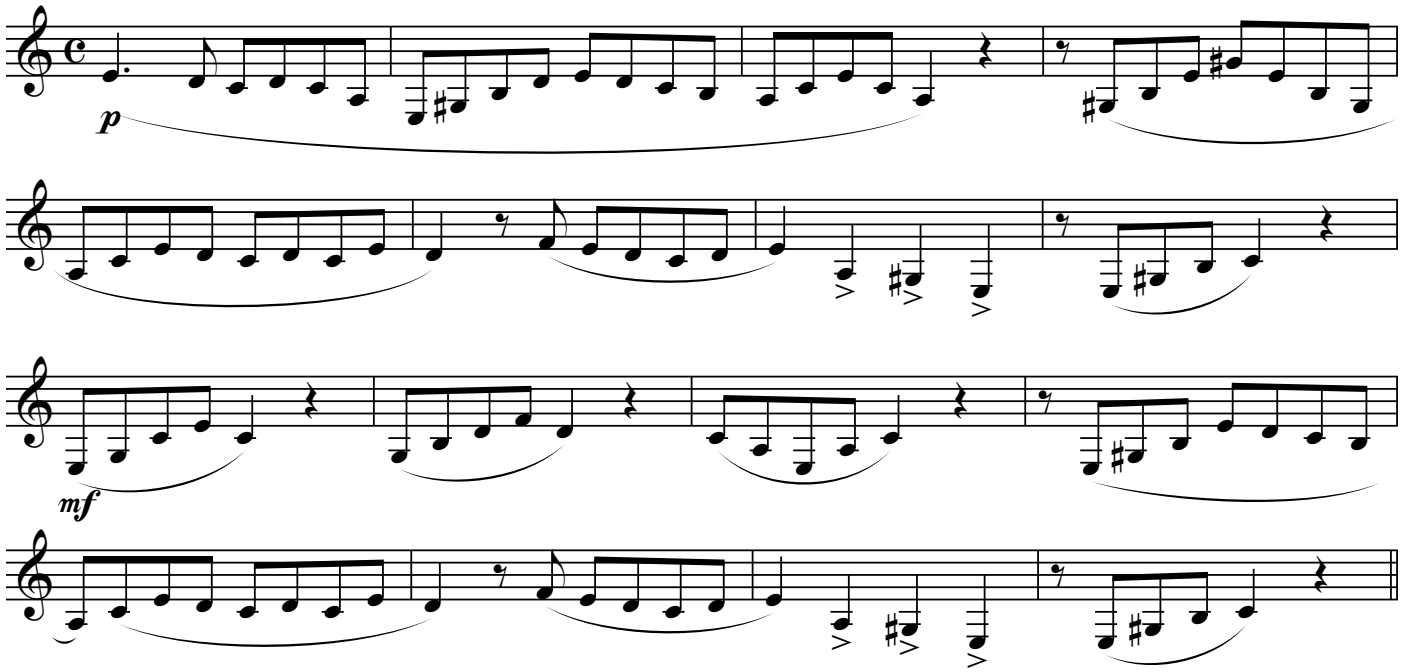
CHROMATIC SCALE [play as much of the following as your range allows]

Legato tongued ♩= *132*

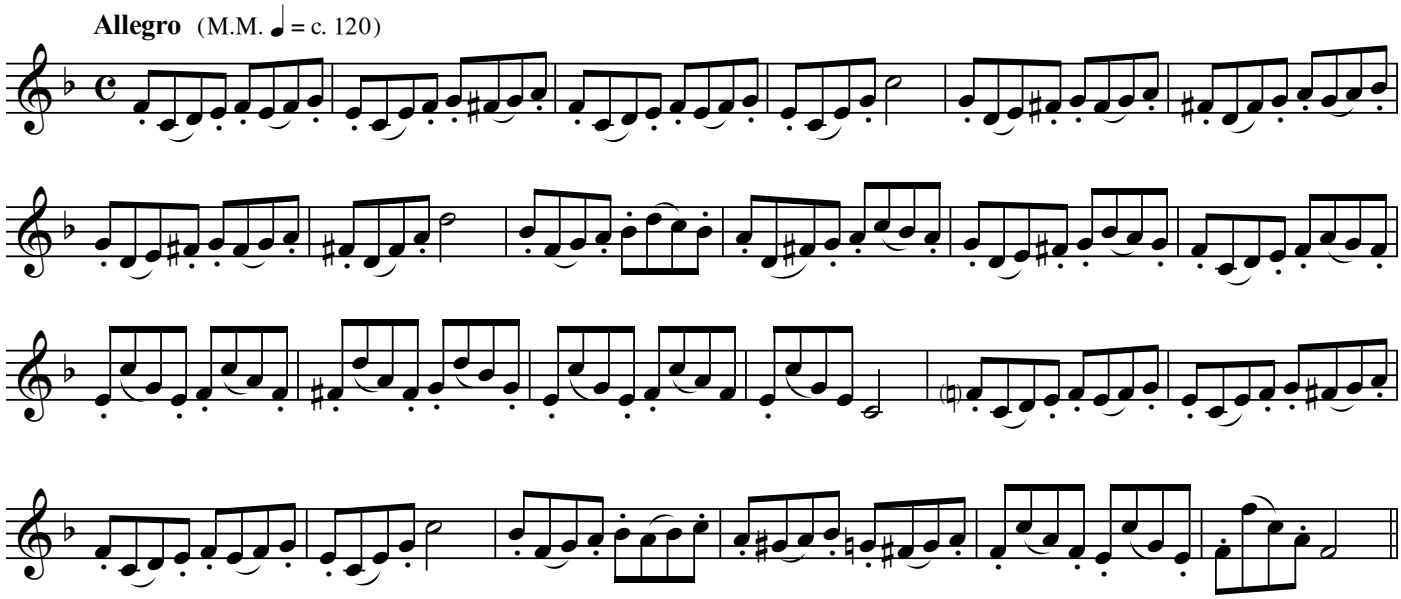


ETUDE #1: "Rubank Advanced Method Vol. 1," pg. 25

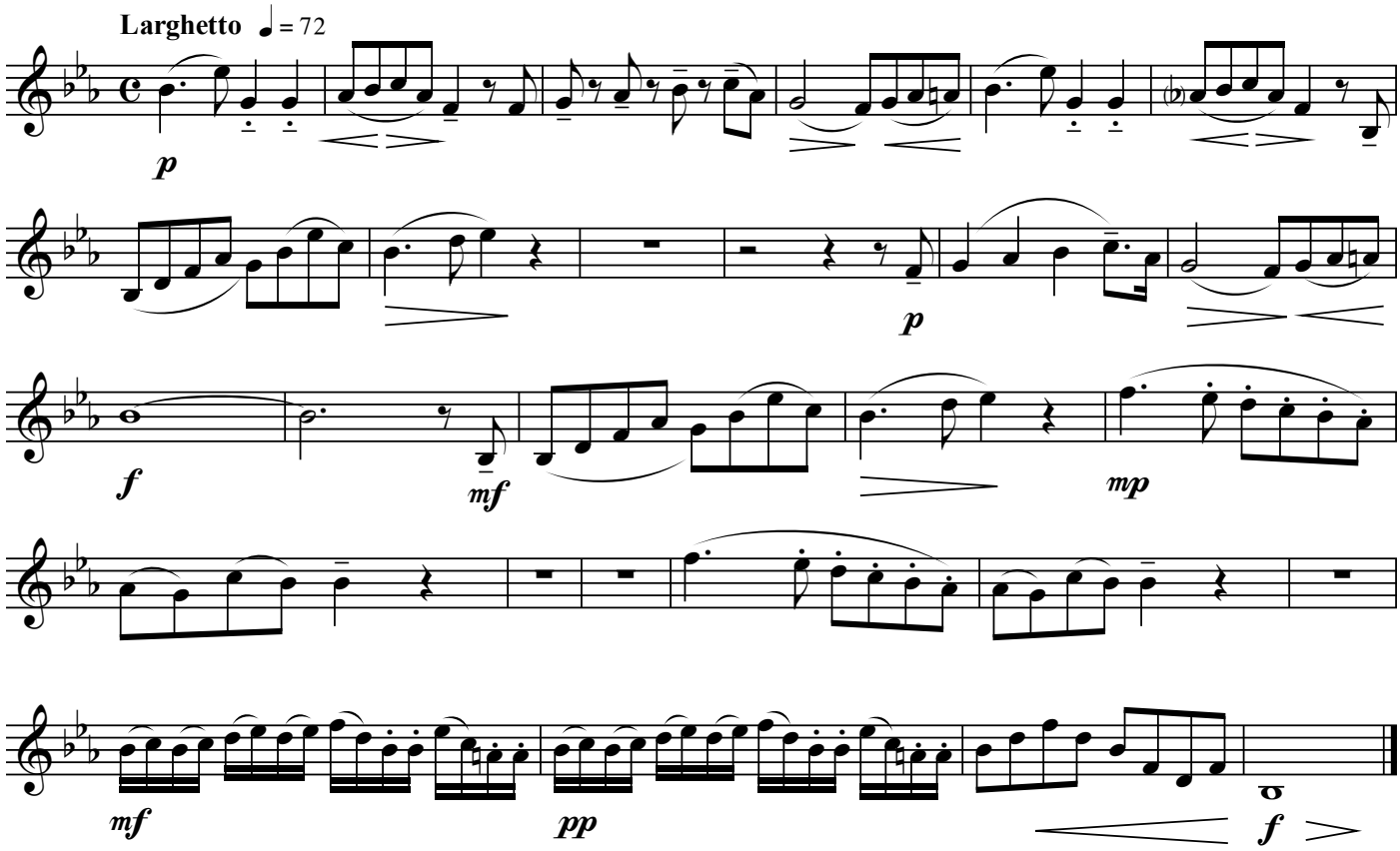
Moderato (♩= c. 90)



ETUDE #2: "Rubank Advanced Method Vol. 1," pg. 50



ETUDE #3: "Rubank Advanced Method Vol. 1," pg. 72

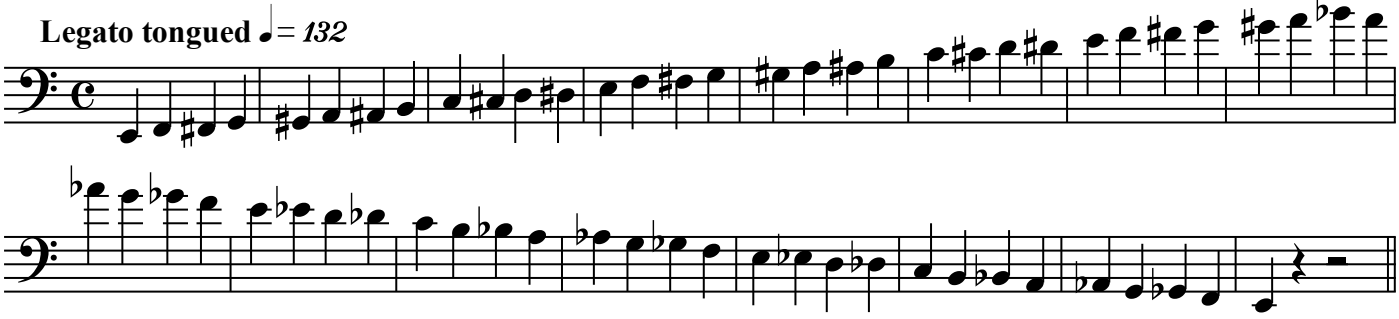


ALL STATE TROMBONE-SET B

Trombonists who wish to be considered for Bass Trombone parts should record a Bass Trombone excerpt in addition to the trombone materials. The Bass Trombone excerpt should not exceed 1 minute.

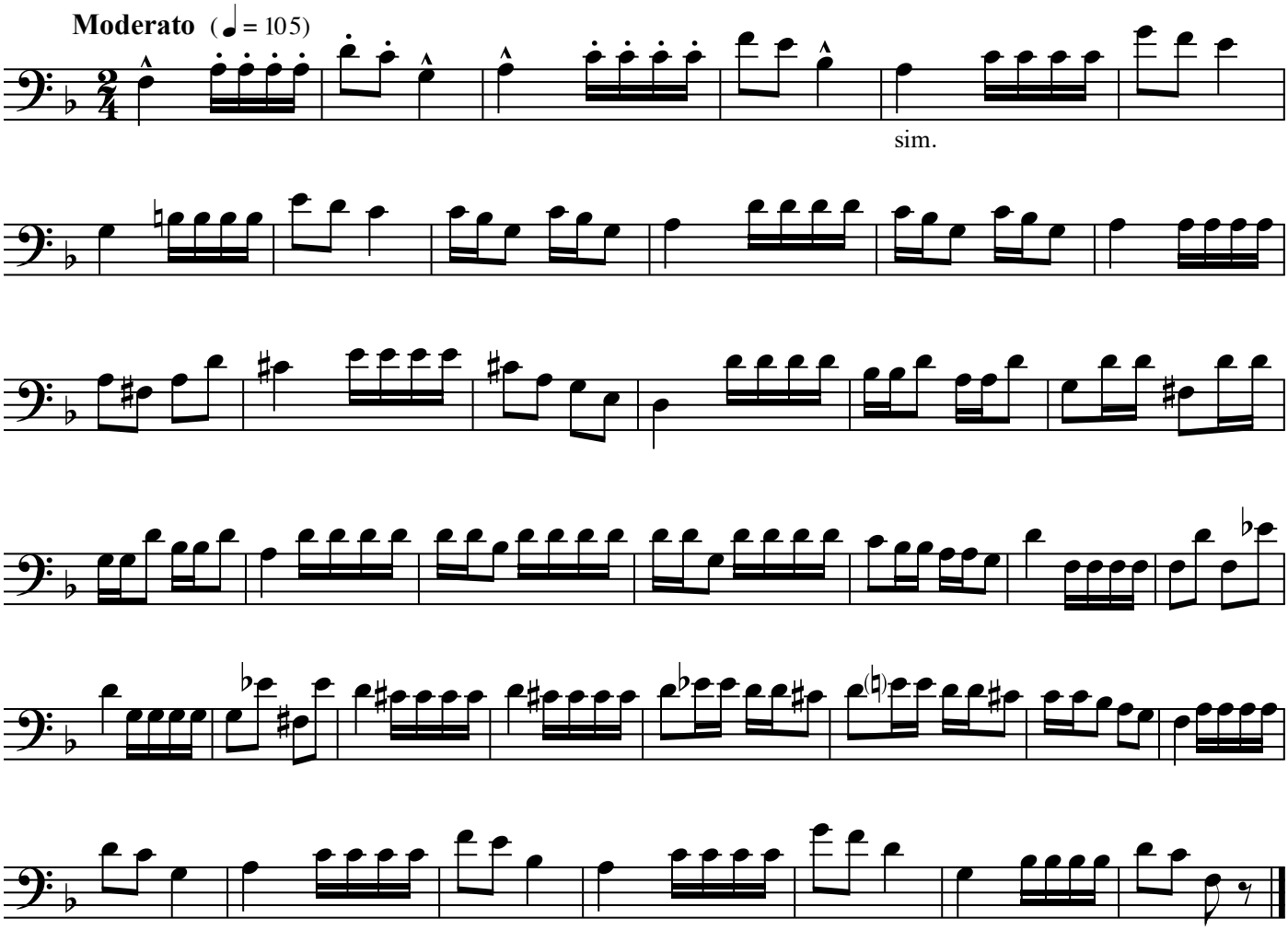
CHROMATIC SCALE

Legato tongued ♩ = *132*

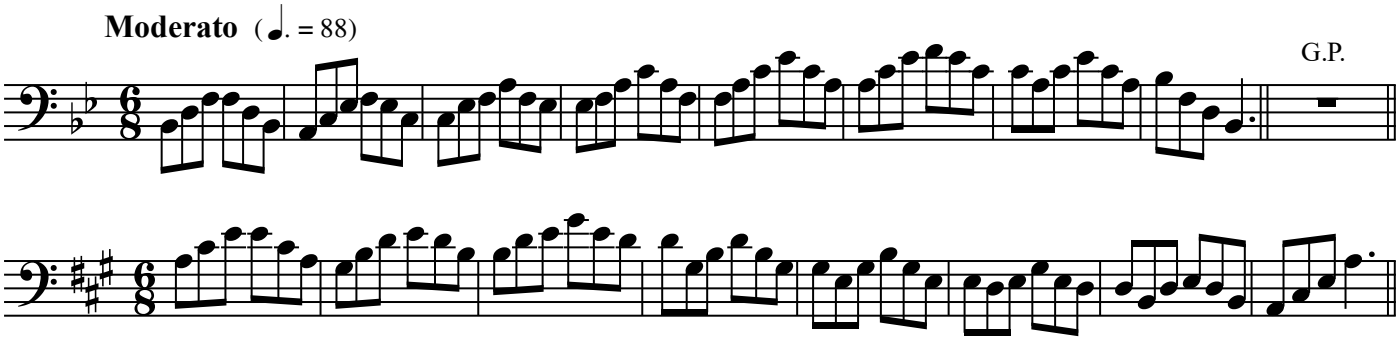


ETUDE #1: "Arbans Complete Method for Trombone," Etude 26

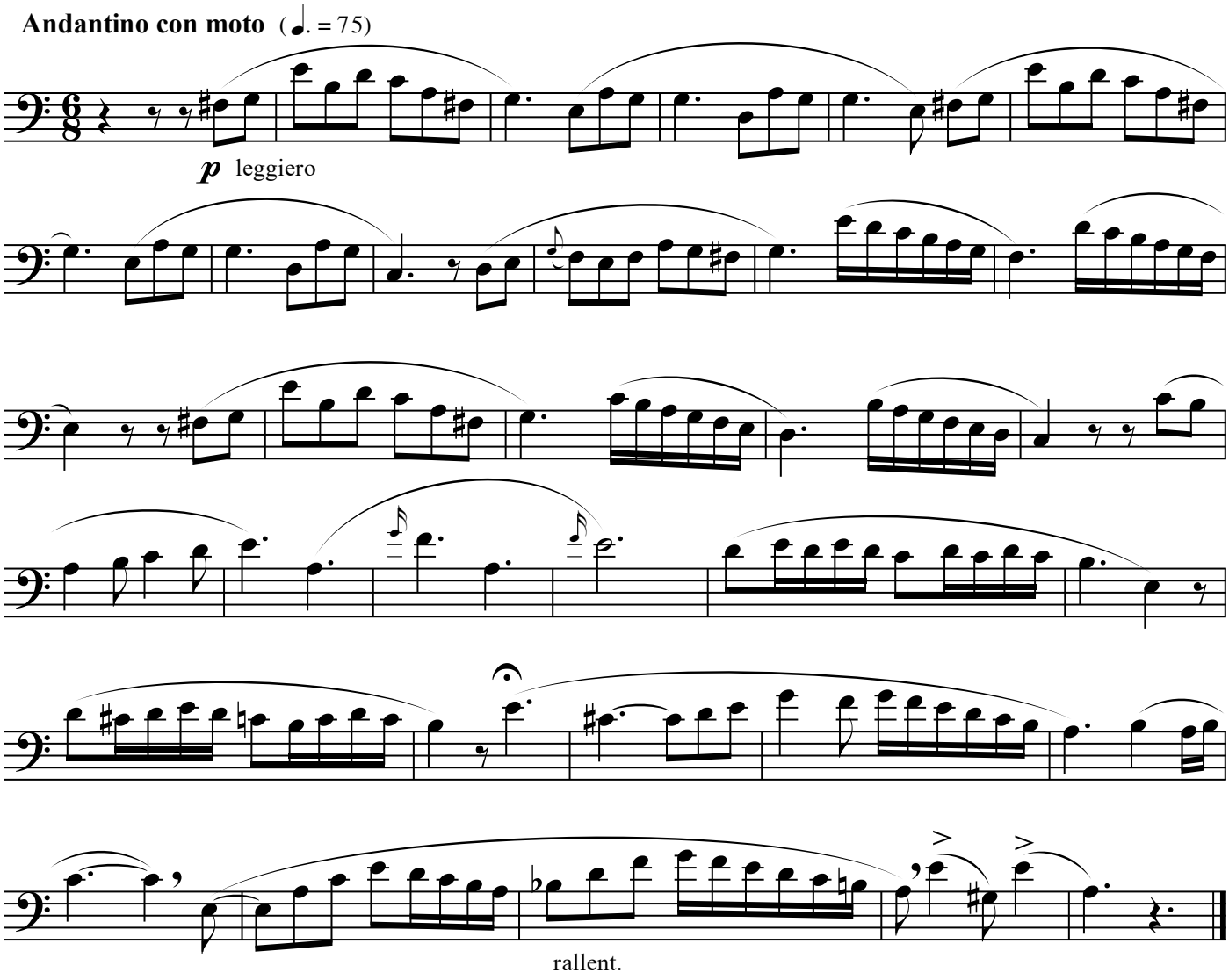
Moderato (♩ = 105)



ETUDE #2: "Rubank Advanced Method Vol. 1," pg. 156

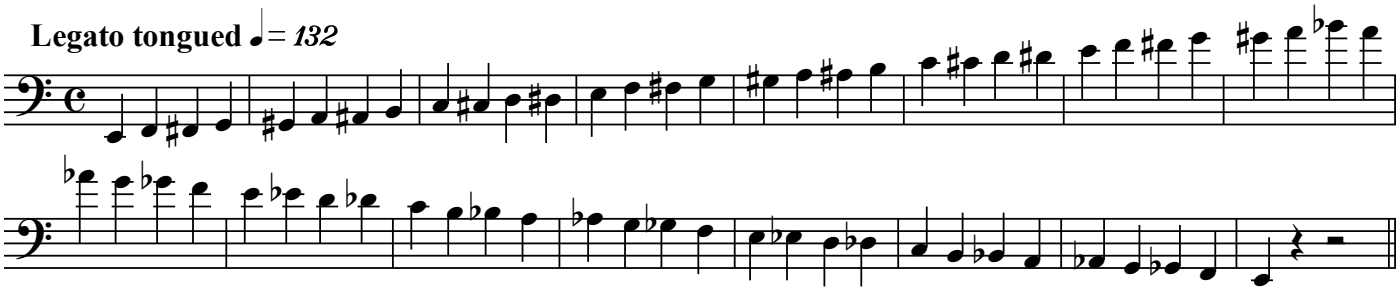


ETUDE #3: "Melodius Etudes for Trombone ," Etude 9

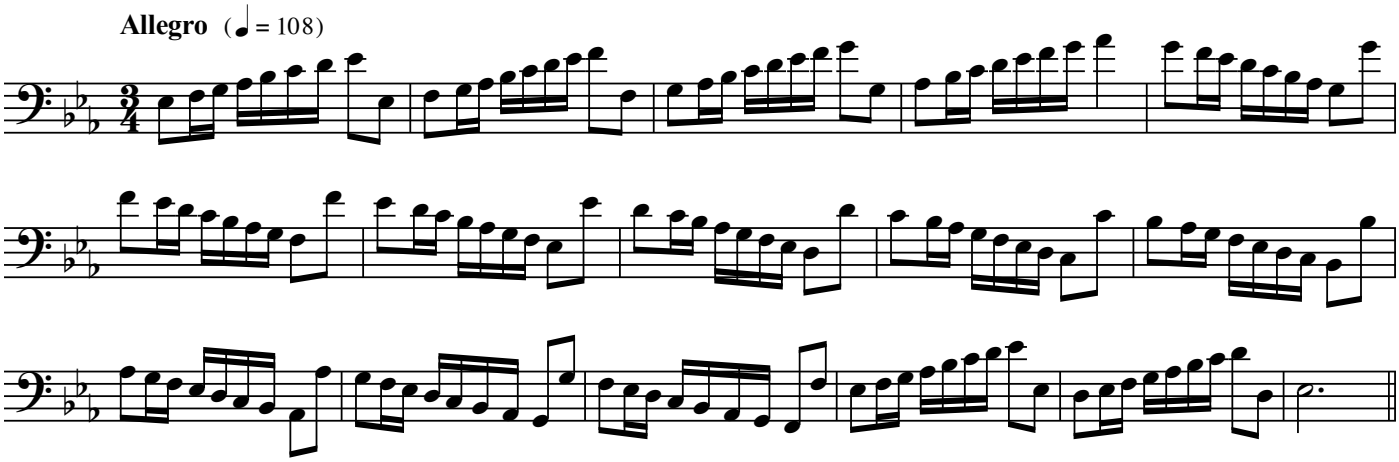


ALL STATE EUPHONIUM / BARITONE - SET B

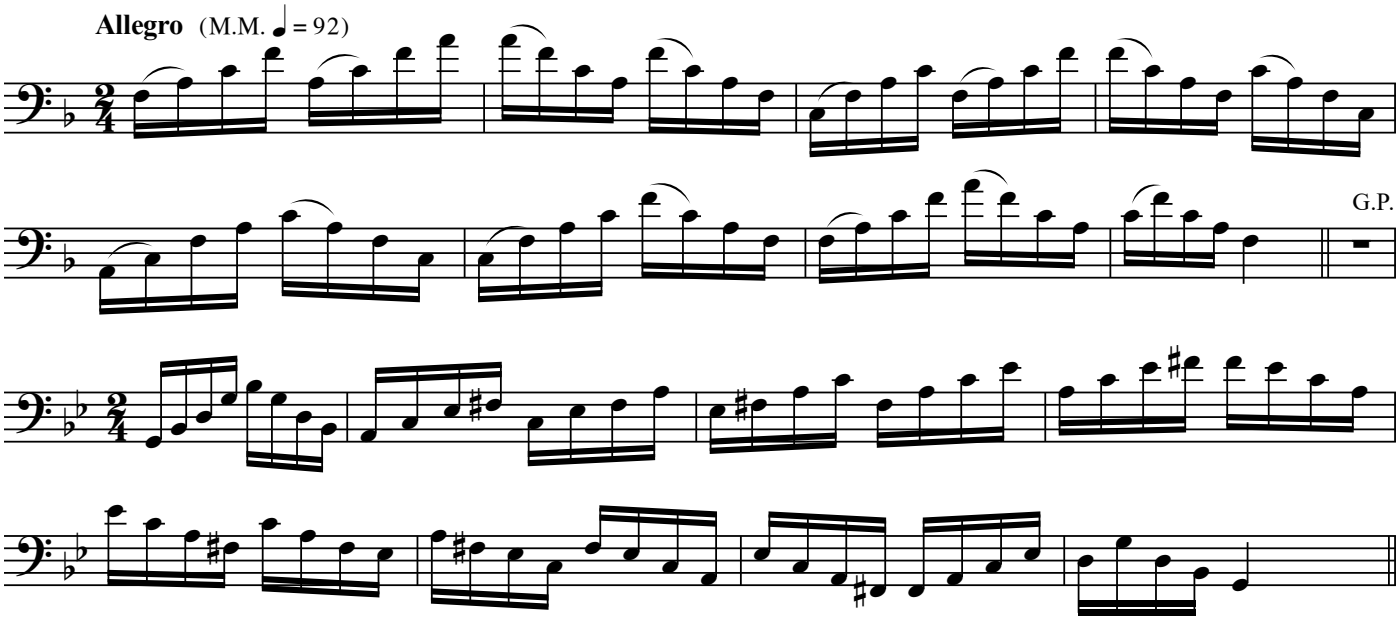
CHROMATIC SCALE



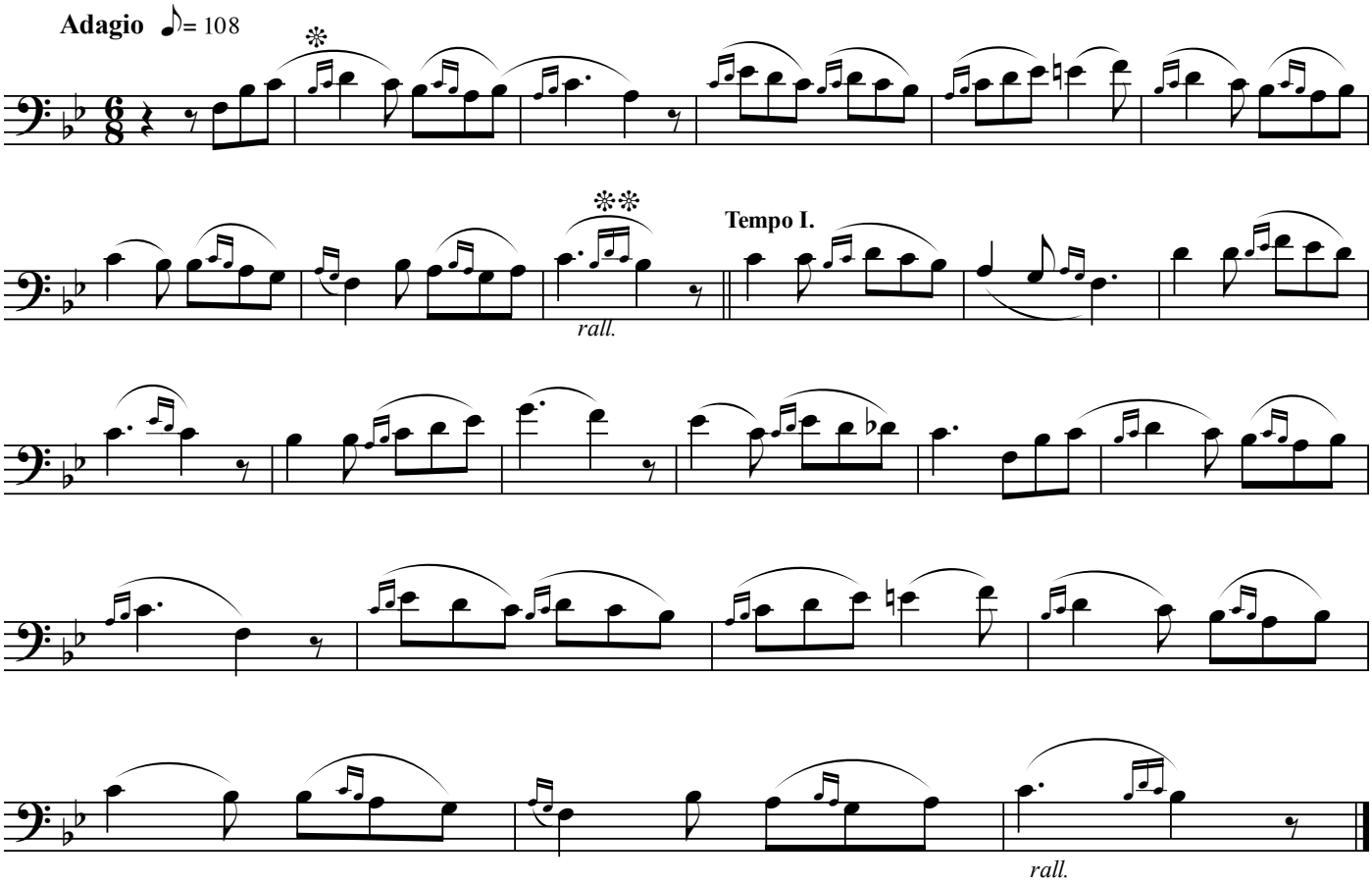
ETUDE #1: "Arbans Complete Method for Trombone and Baritone," pg. 66



ETUDE #2: "Arbans Complete Method for Trombone and Baritone," pg. 153/158



ETUDE #3: "Arbans Complete Method for Trombone and Baritone," pg. 106



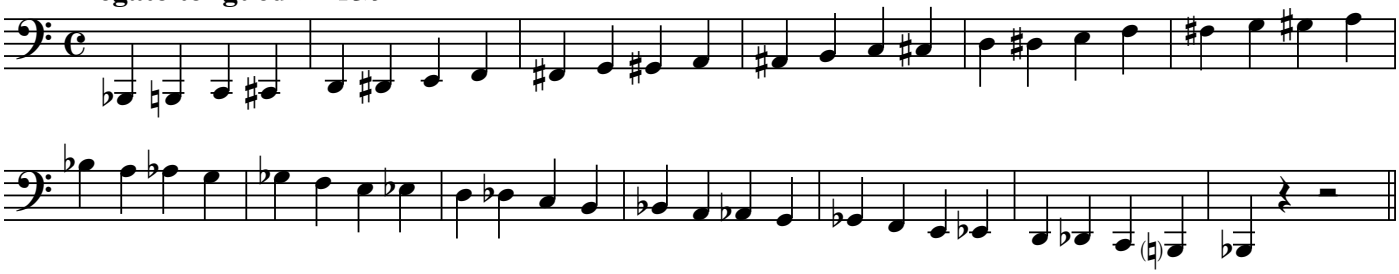
** The time value is taken from the preceding beat. i.e.*

*** Play this rhythm:*

ALL STATE TUBA-SET B

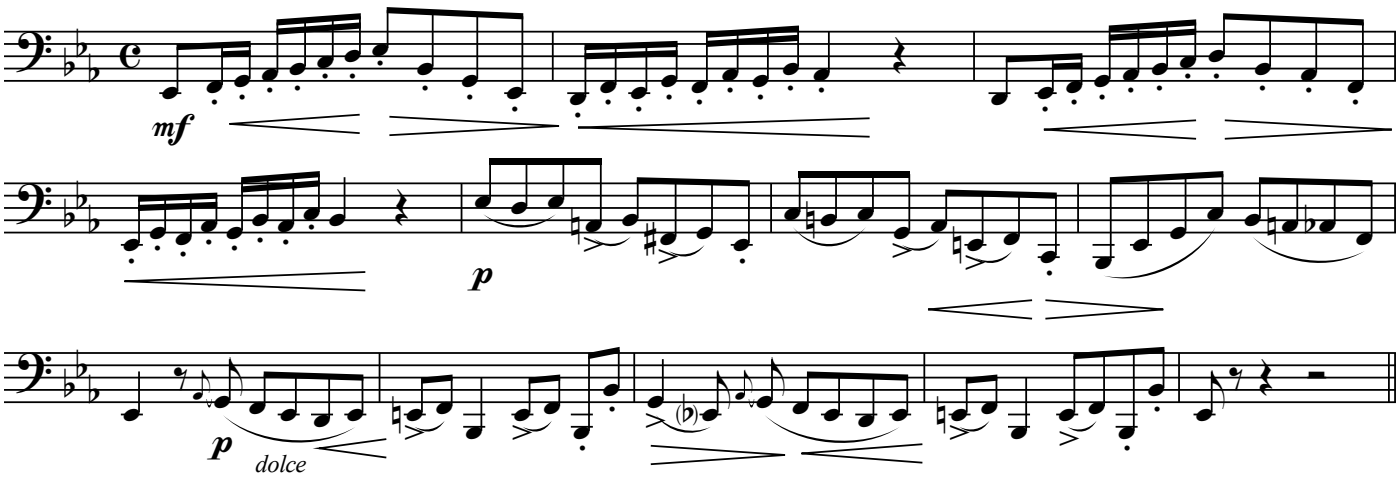
CHROMATIC SCALE

Legato tongued ♩ = *132*



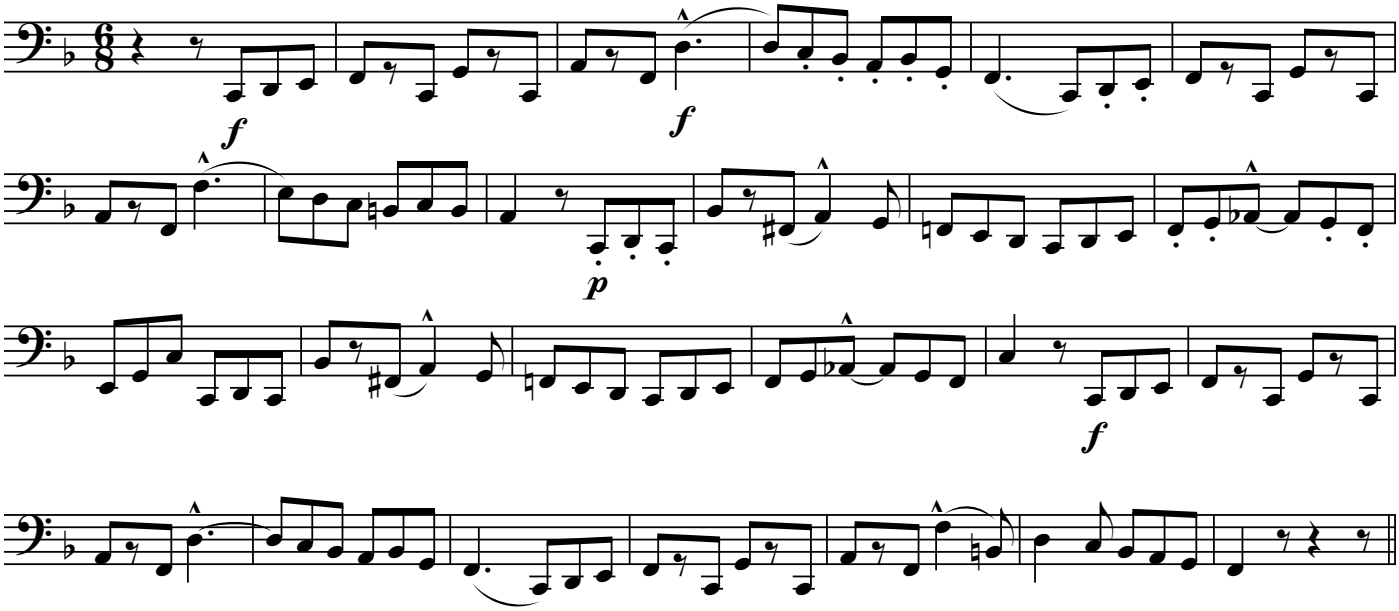
ETUDE #1: "Rubank Advanced Method for Bb Tuba," pg. 32

Allegro (M.M. ♩ = c. 120)

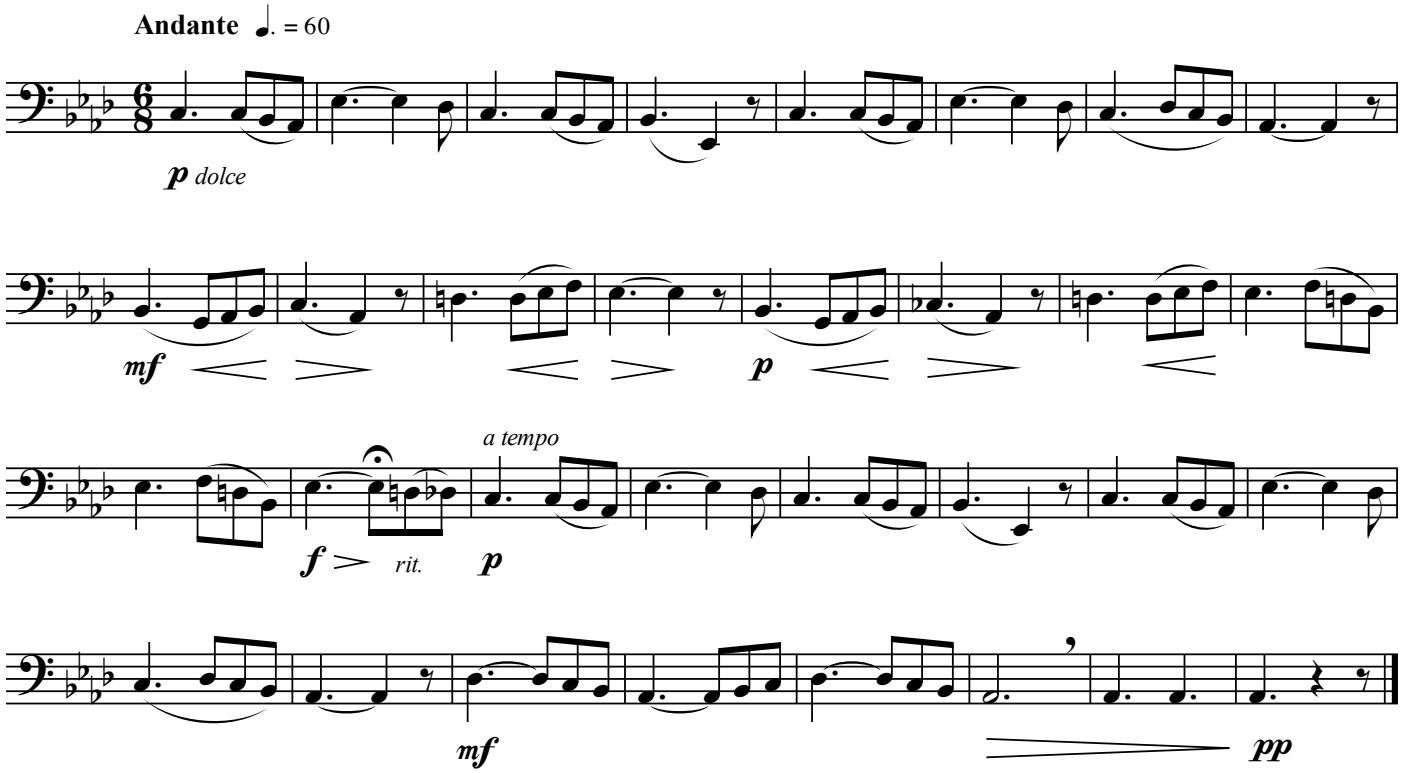


ETUDE #2: "Rubank Advanced Method for Bb Tuba," pg. 35

Allegro (M.M. ♩. = c. 120)

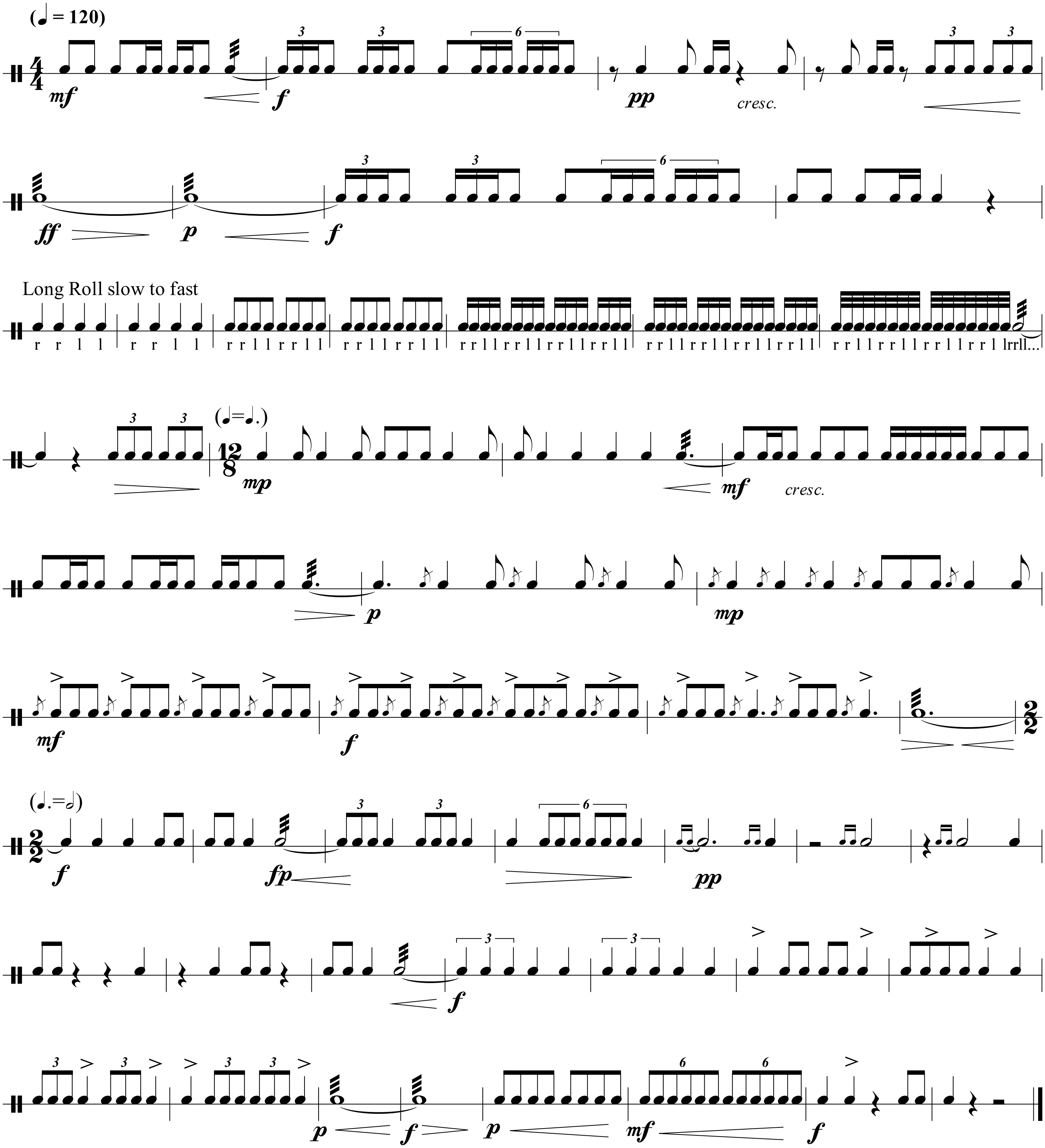


ETUDE #3: "Rubank Advanced Method for Bb Tuba," pg. 38



ALL-STATE PERCUSSION SET - B
ETUDE #1: SNARE DRUM

David Barr

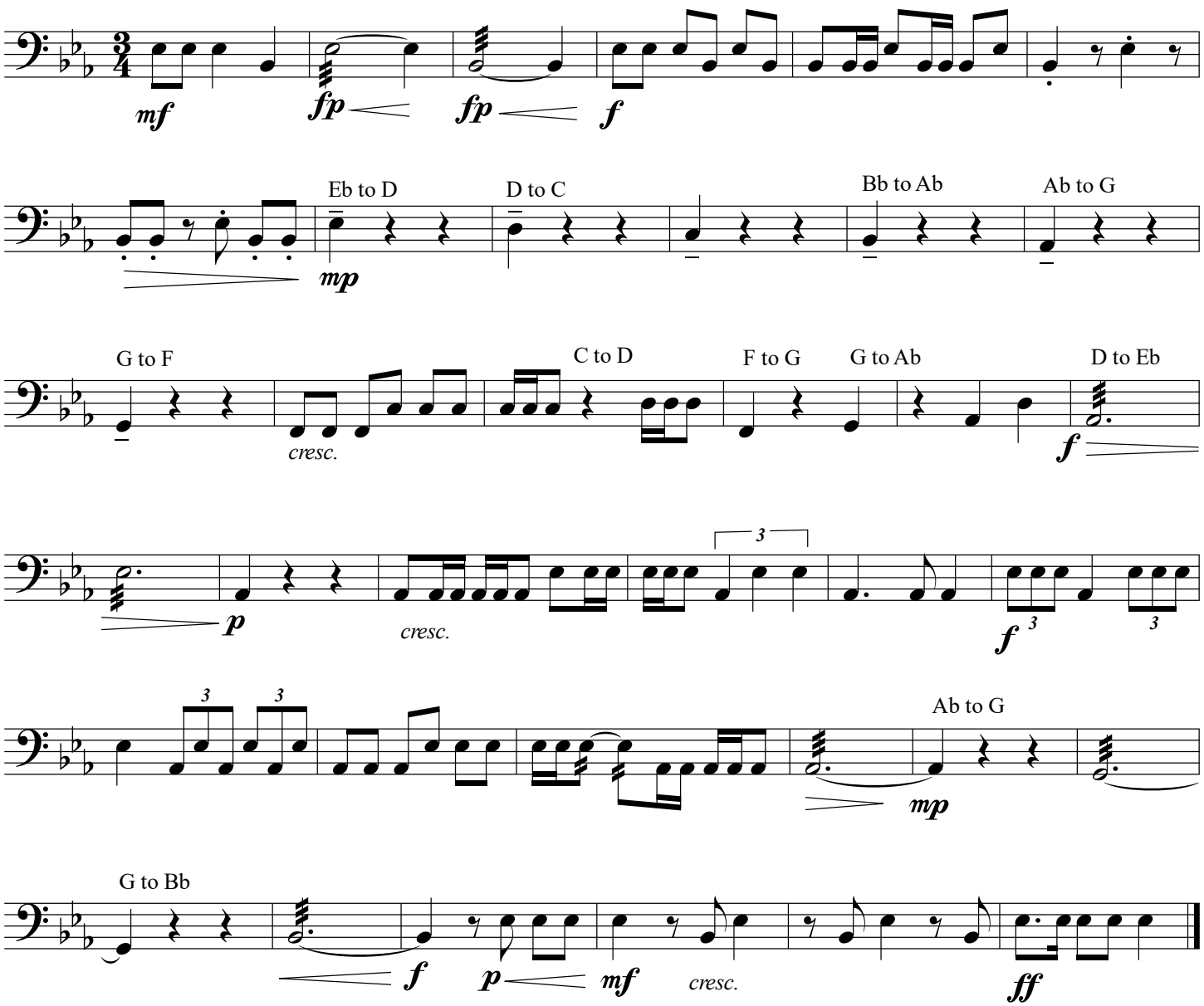


ALL-STATE PERCUSSION SET - B
ETUDE #2: TIMPANI

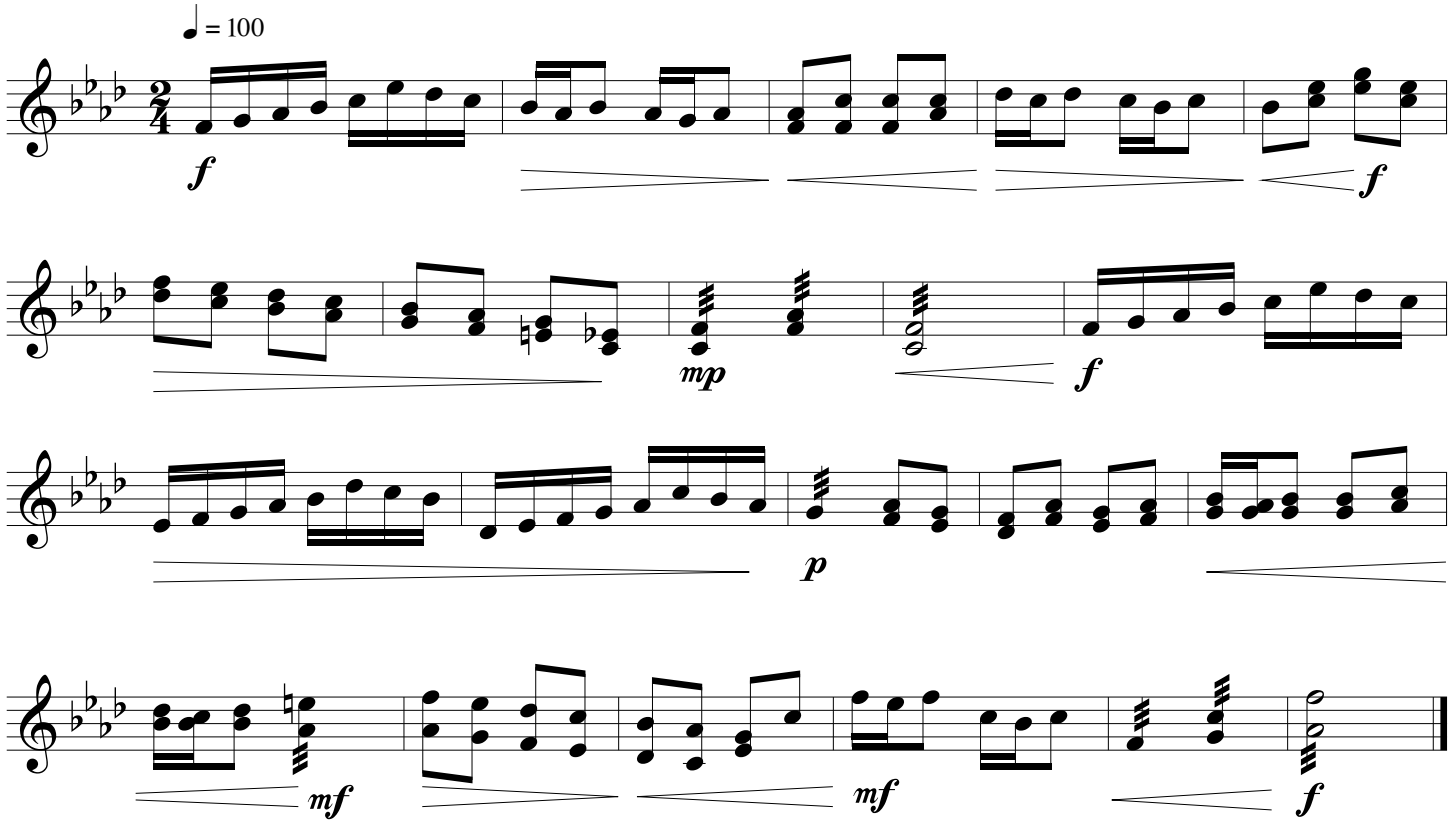
2 Drums Bb - Eb (29" & 26")

♩ = 110 Dampen drums on all rests

David Barr



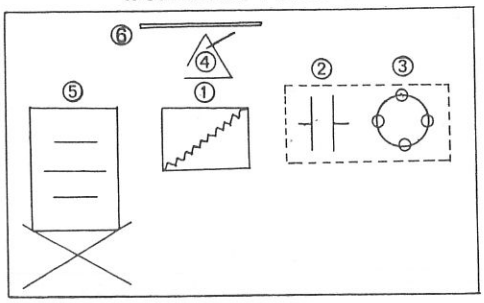
ALL-STATE PERCUSSION SET - B
ETUDE #3: XYLOPHONE



Instrumentation

① Snare Drum
② Crash Cymbals
③ Tambourine
④ Triangle
⑤ Bass Drum
⑥ (Music Stand)

Instrument Placement



Allegro (♩=120)

Snare Drum

7

f *mf* *fp* *f* *fp* *f*

pp *p* *mf* *pp*

ff to Crash Cymbals 4

Crash Cymbals

mf *cresc.*

Tambourine

to Tambourine 4

f *ff* *ff*

pp to Triangle 4 *ff*

Triangle

p

to Bass Drum 4 Bass Drum

mf

fp *f* *p* *f* to Snare Drum 4

Snare Drum

f *fp* *ff*

MONTANA ALL-STATE STRING AUDITION MATERIAL
SET B

All scales and excerpts are provided for you to print. Listening to recordings of the pieces these excerpts are from will help give you context.

Violin:
Track 1 Three octave A-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 108
Track 2 Three octave A-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 92
Track 3 Mozart: *Symphony No. 39, Mvmt 2*, meas. 1-8. Quarter note = 64
Track 4 Beethoven: *Symphony No. 5, Mvmt 1*, meas. 83-122. Half note = 108
Track 5 Play a one-minute excerpt from your solo literature

Viola:
Track 1 Three octave D-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 92
Track 2 Three octave D-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 80
Track 3 Beethoven: *Symphony #3, Mvmt 1*, meas. 651-677. Dotted half note = 50
Track 4 Mozart: *Symphony #35, Mvmt 4*, meas. 1-meas. 26 (downbeat.) Half note = 110-120
Track 5 Play a one-minute excerpt from your solo literature

Cello:
Track 1 Three octave D-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
Track 2 Three octave E-Melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
Track 3 Mendelssohn: *Midsummer Night's Dream, Scherzo*, meas. 70-93. Dotted quarter note = 74
Track 4 Rimsky-Korsakov: *Scheherezade*, *Mvmt 3*, meas. 25-44 (with pickup.) Dotted quarter note = 104
Track 5 Play a one-minute excerpt from your solo literature

String Bass:
Track 1 Two octave F-Major scale: Sixteenth notes ascending and descending, slur four notes per bow. Quarter note = 88
Track 2 Two octave E-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
Track 3 Mozart: *Symphony No. 39, Mvmt 1,* meas. 40-72. Quarter note = 150
Track 4 Beethoven: *Symphony No. 7, Mvmt 1,* meas. 278-299. Dotted quarter note = 104
Track 5 Play a one-minute excerpt from your solo literature

Harp:
Track 1 G-melodic minor scale using the same tempo throughout
Track 2 Berlioz: *Symphonie Fantastique, Mvmt 2,* meas. 1-34. Dotted quarter note = 60
Track 3 Debussy: *Prelude a l'apres-midi d'un faune*

PLEASE NOTE:

- Directors and students should be aware that recordings are evaluated on correct notes, intonation, articulation, tempos, and rhythms. Specific exercises/excerpts show dynamics, tone, and style. The Major and minor scales will show control throughout the entire range of the instrument.
- Only auditions meeting musical quality and preparedness shall be submitted.
- The All-State Orchestra members are selected using a blind audition system. Members are chosen based on the best audition recordings that are submitted for that year. Students and directors are encouraged to seek out information on how to prepare a quality audition. The All-State Chair will not provide individual feedback on the recordings that were not selected.

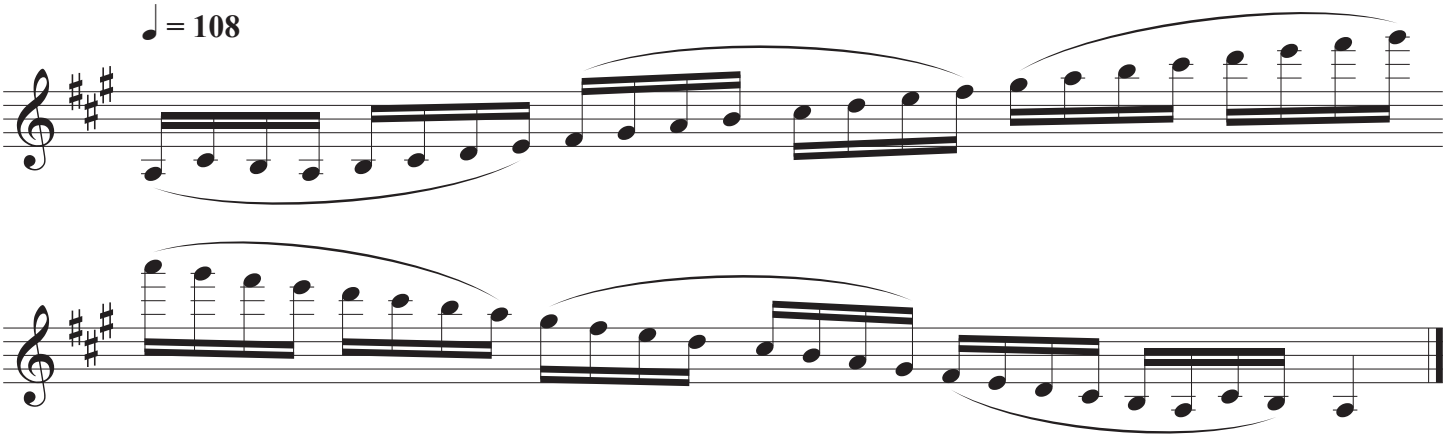
MONTANA ALL-STATE STRING AUDITION MATERIAL

Violin

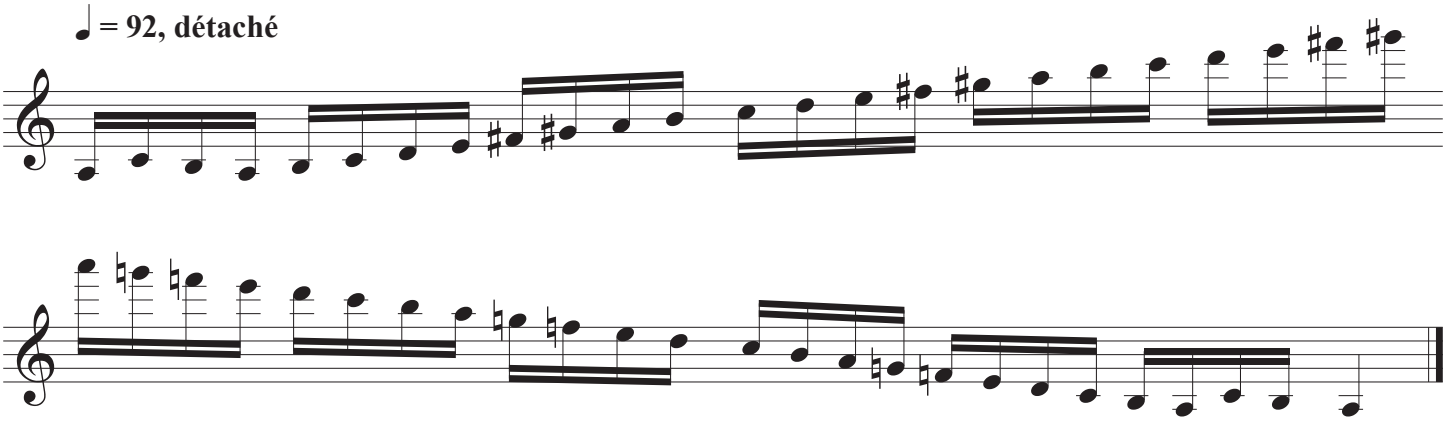
SET B

Revised:
22-Jan. 2020

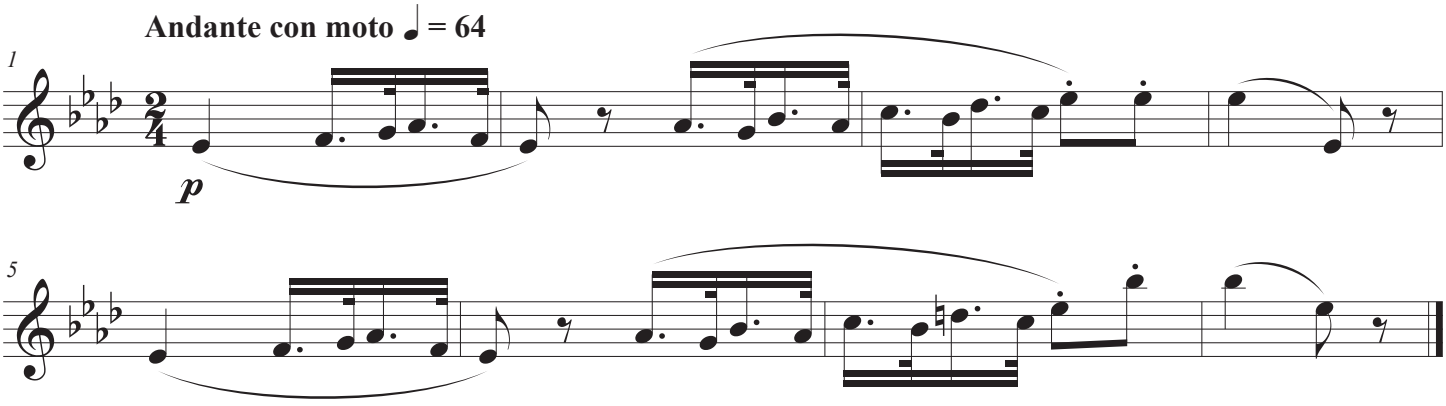
Track 1: A Major scale



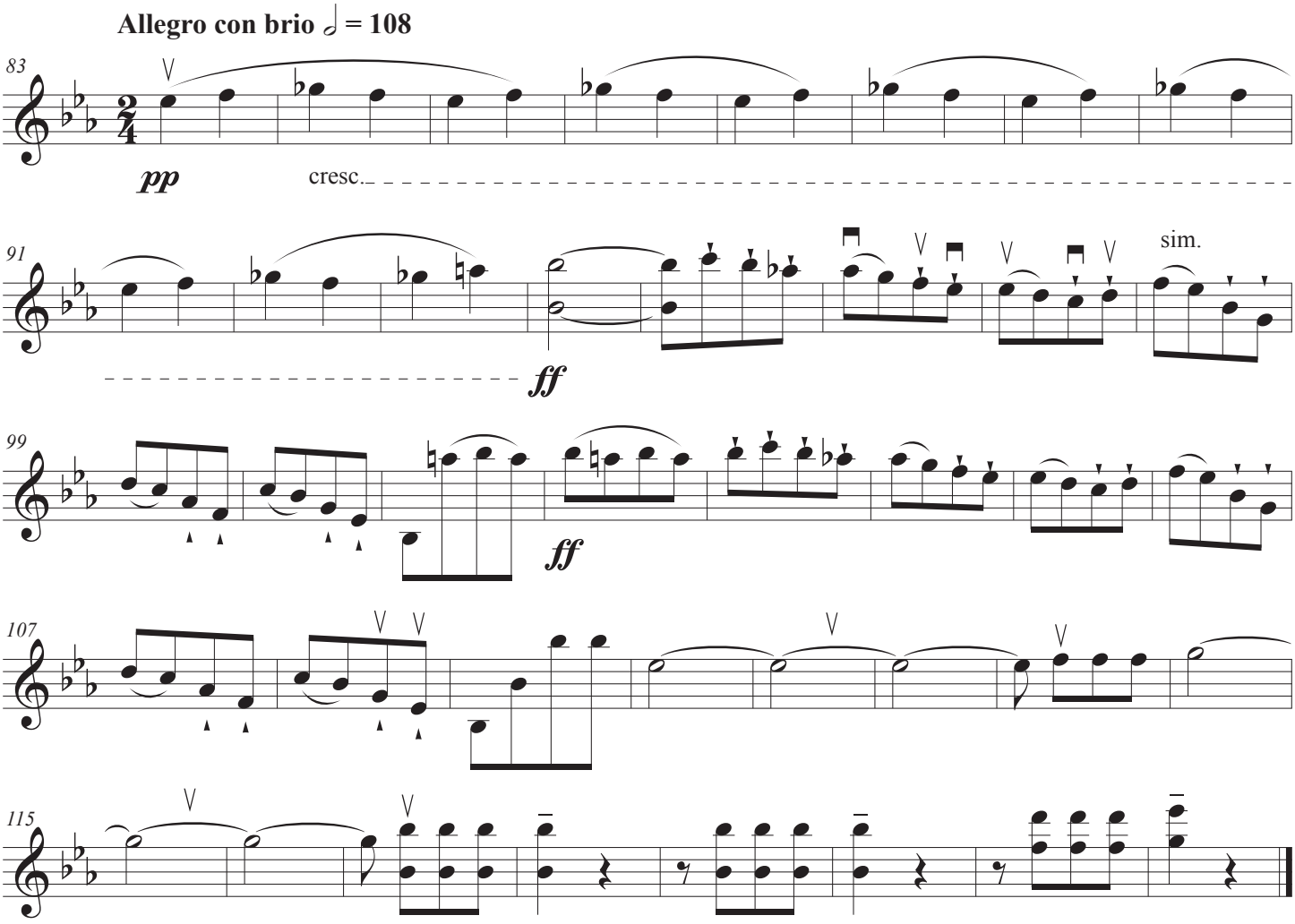
Track 2: a melodic minor scale



Track 3: Mozart *Symphony No. 39*, Mvt. 2, m. 1-8



Track 4: Beethoven *Symphony No. 5*, Mvt. 1, m. 83-122



Track 5: Play a one-minuet excerpt from your solo literature.

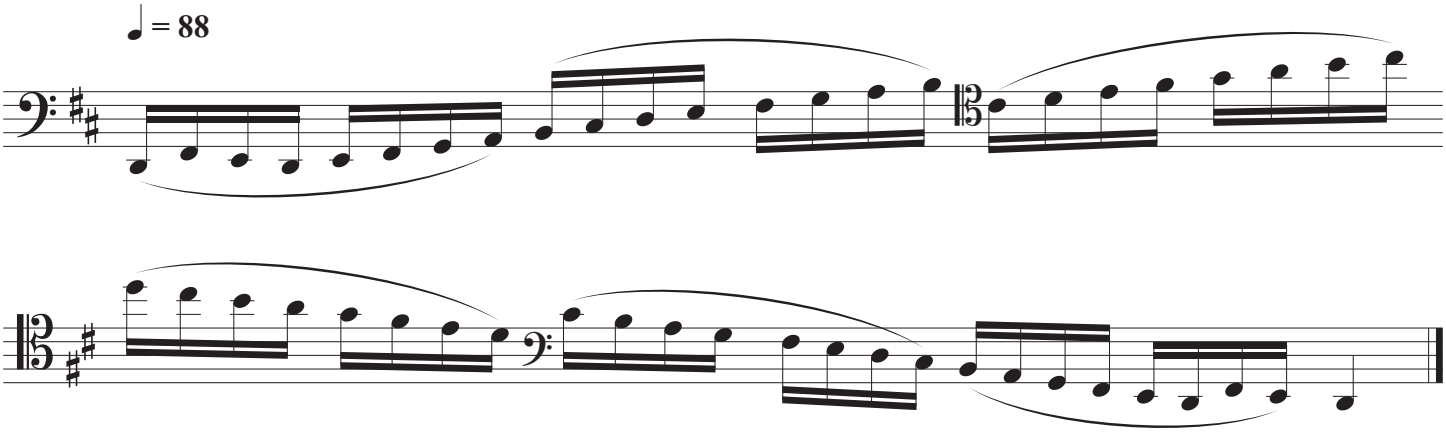
MONTANA ALL-STATE STRING AUDITION MATERIAL

Cello

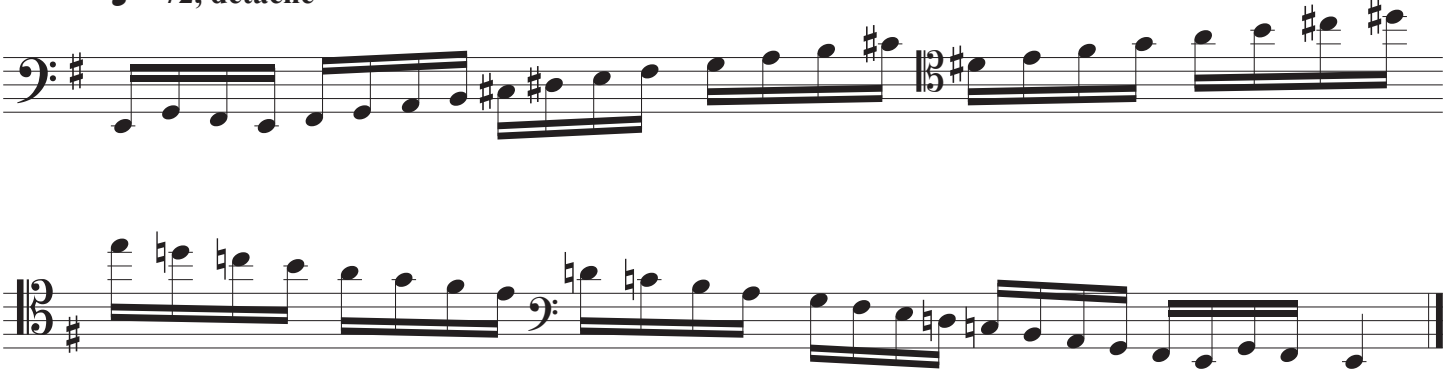
SET B

Revised:
02-Feb. 2021

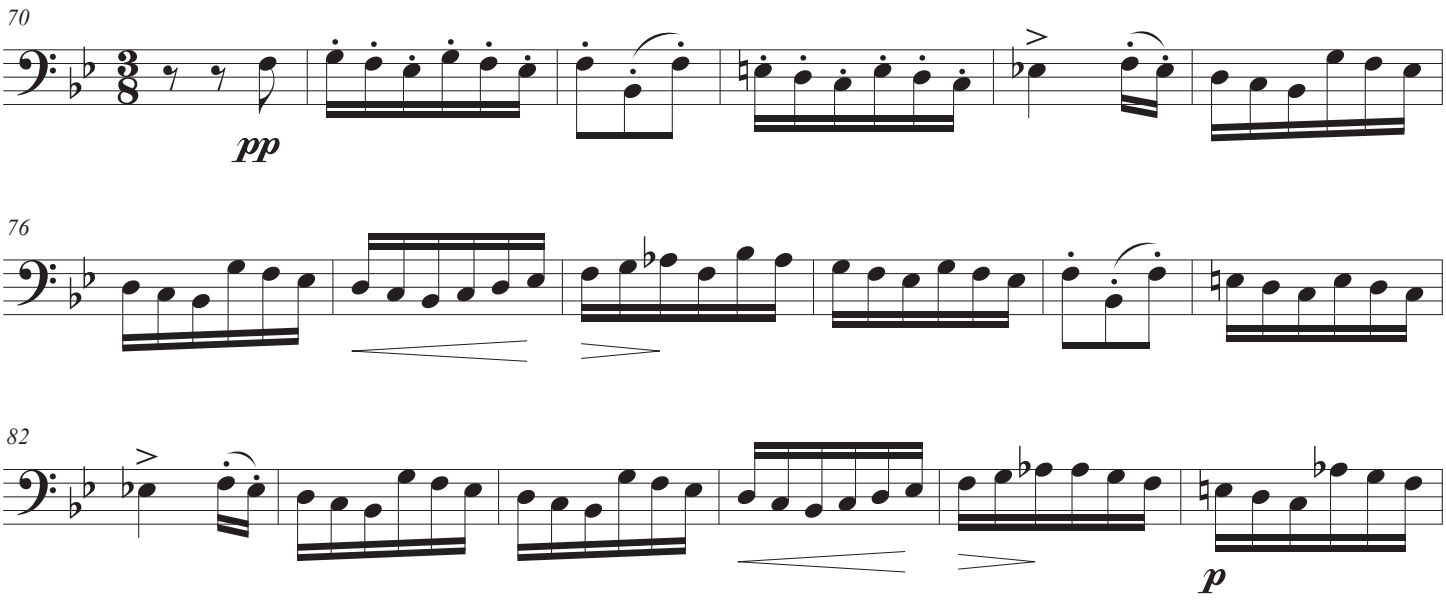
Track 1: D Major scale

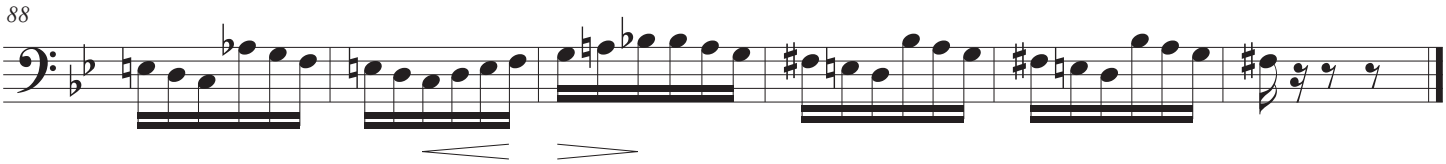


Track 2: e melodic minor scale

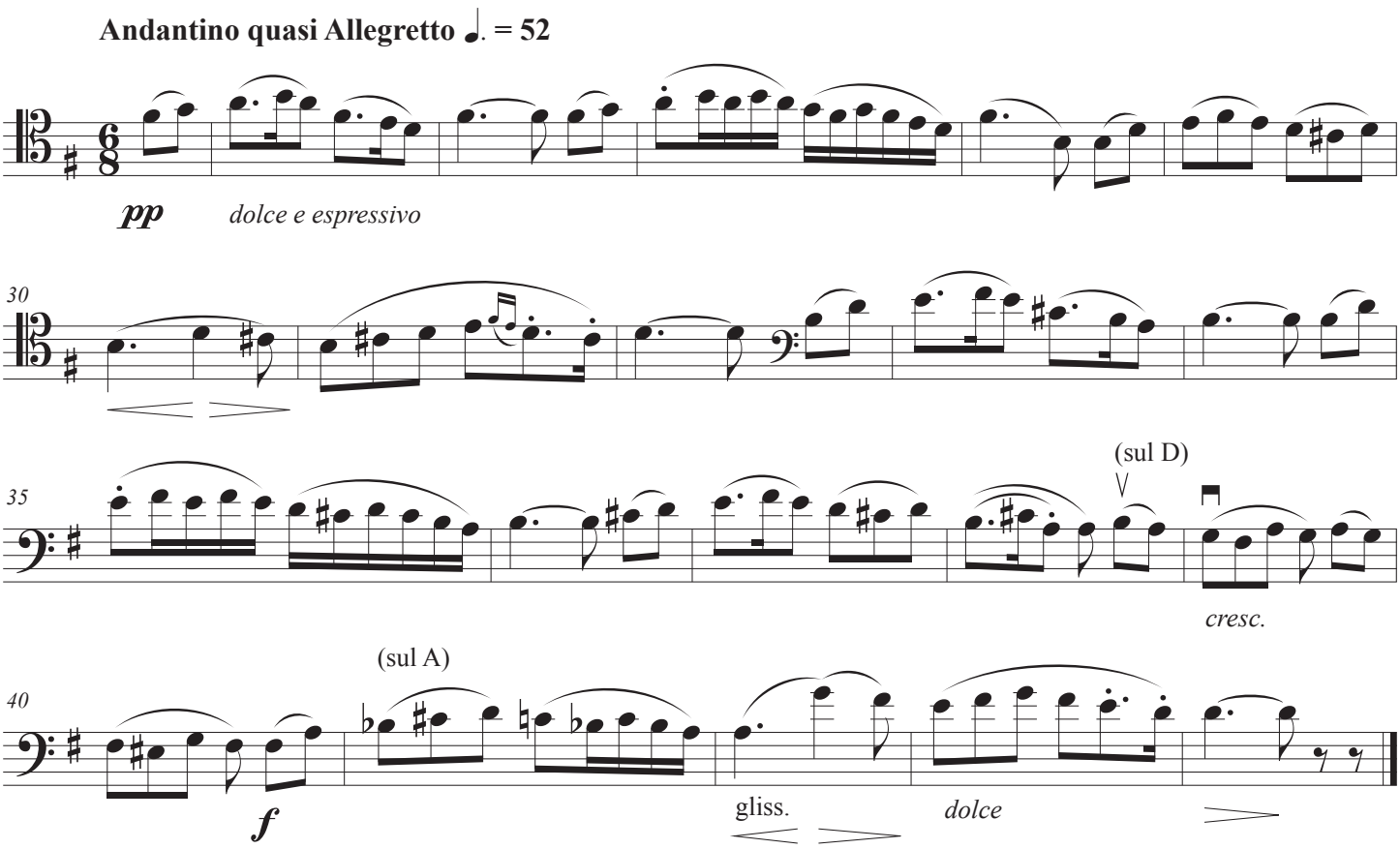


Track 3: Mendelssohn *Midsummer Night's Dream, Scherzo*, m. 70-93





Track 4: Rimsky-Korsakov *Scheherezade*, Mvt. 3, m. 25-44 (w/ pickup)



Track 5: Play a one-minuet excerpt from your solo literature.

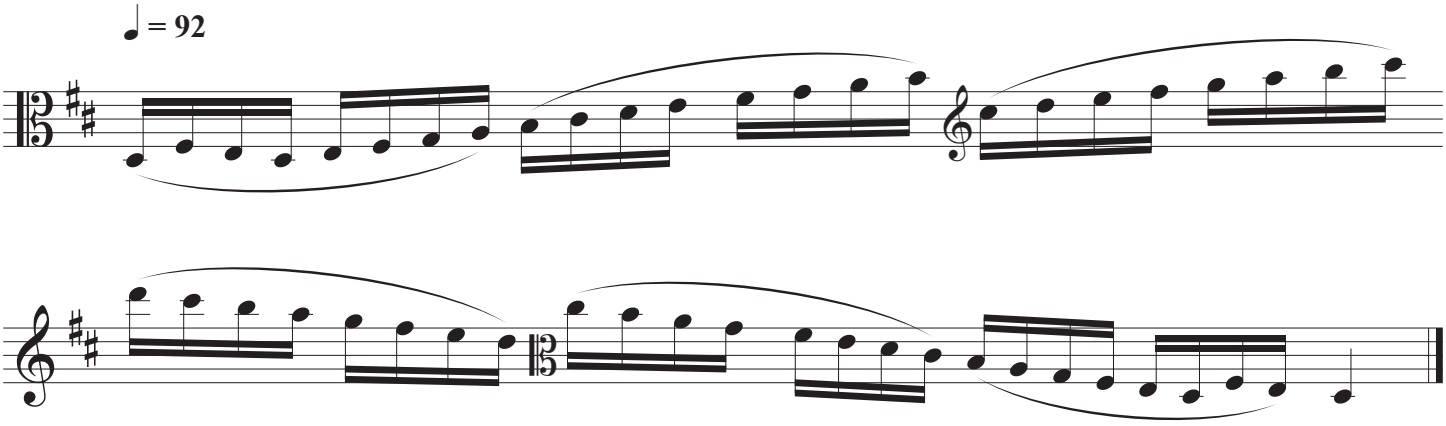
MONTANA ALL-STATE STRING AUDITION MATERIAL

Viola

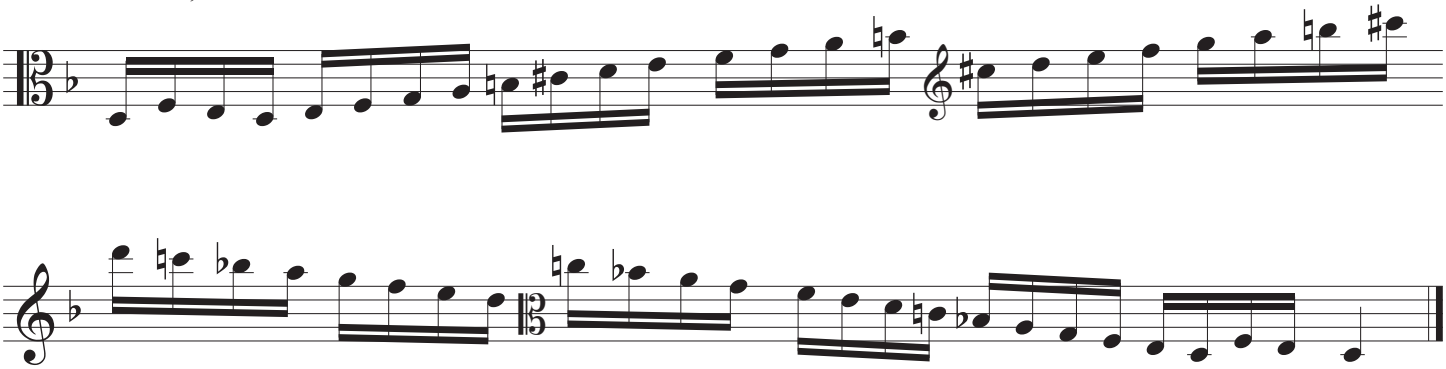
SET B

Revised:
02-Feb. 2021

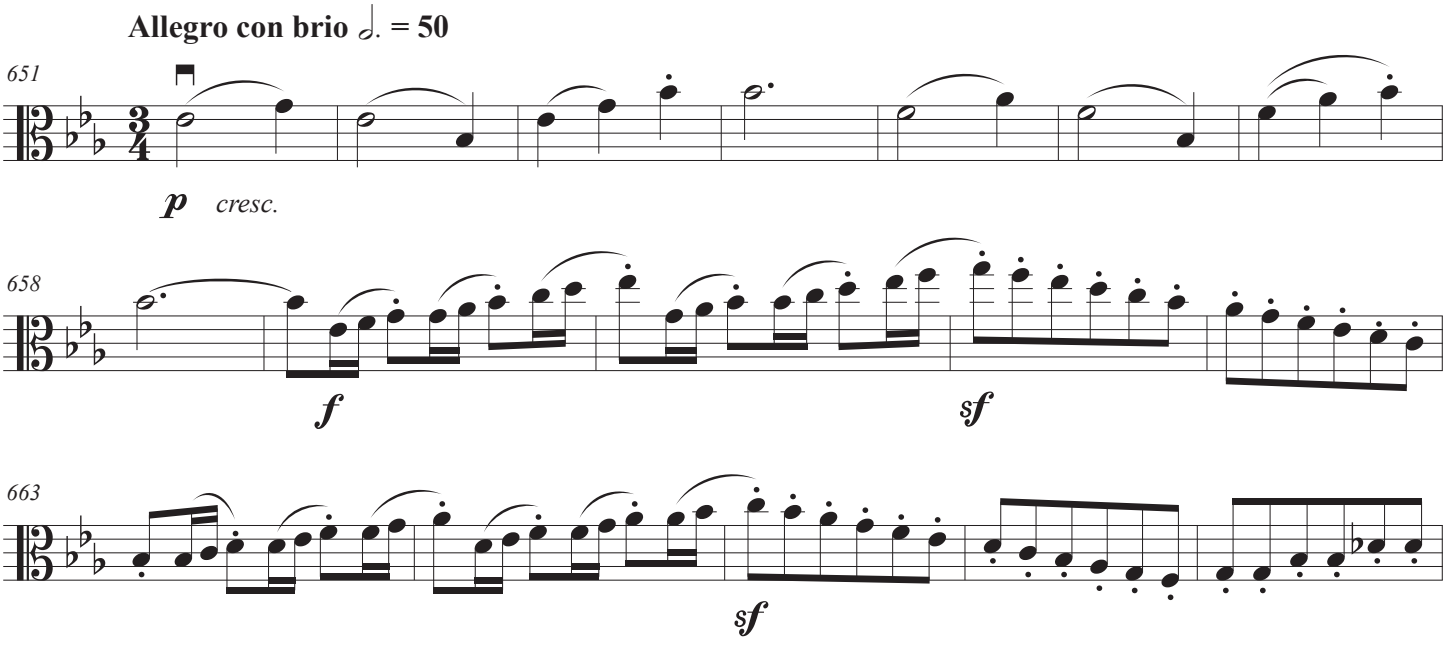
Track 1: D Major scale

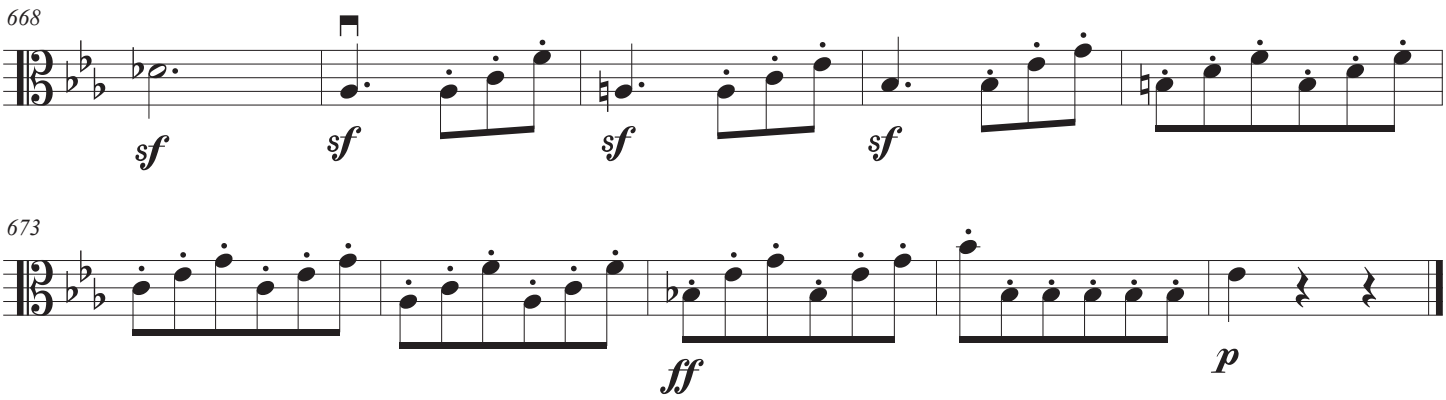


Track 2: d melodic minor scale

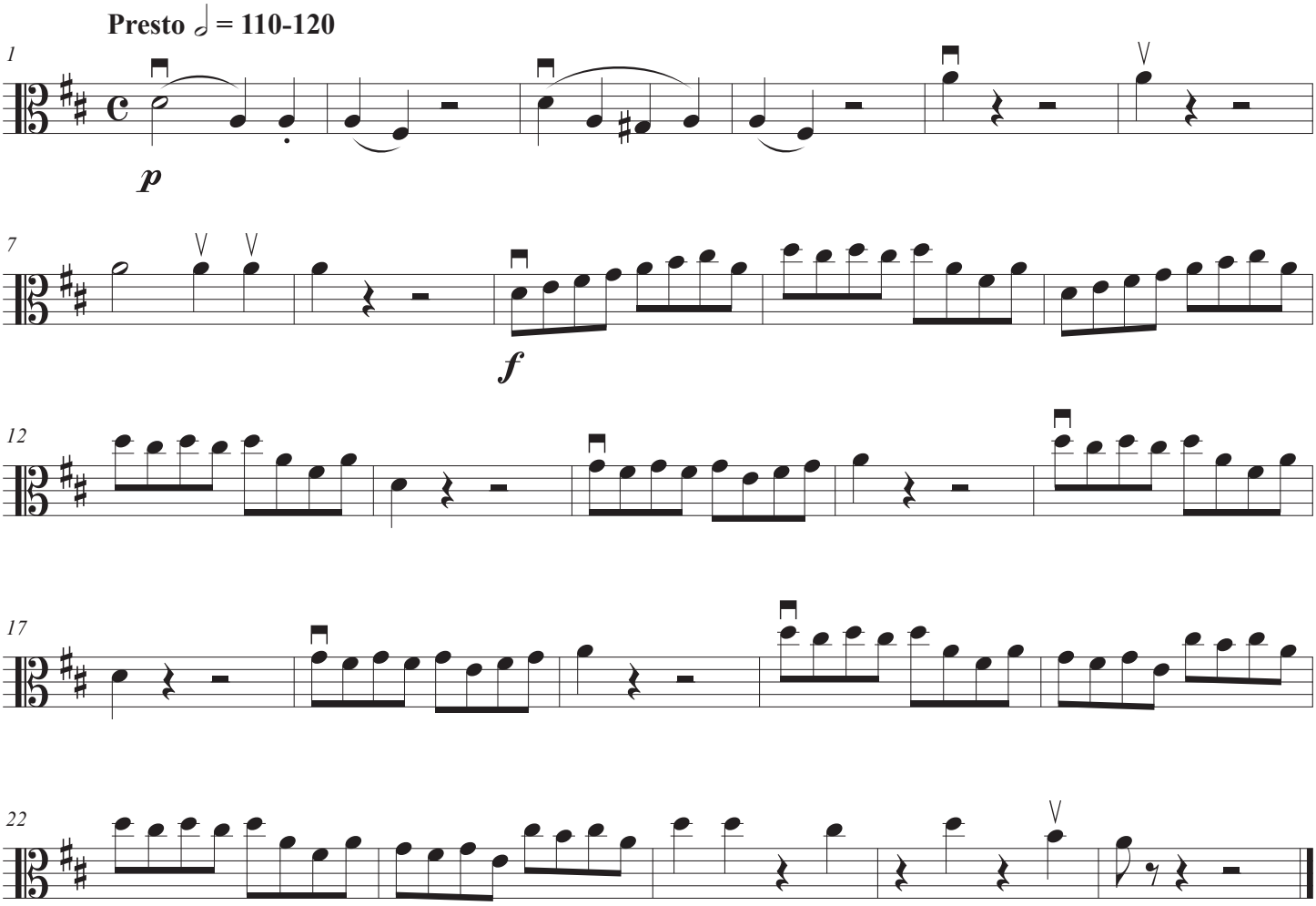


Track 3: Beethoven *Symphony No. 3*, Mvt. 1, m. 651-677





Track 4: Mozart *Symphony No. 35*, Mvt. 4, m. 1-26 (downbeat)



Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

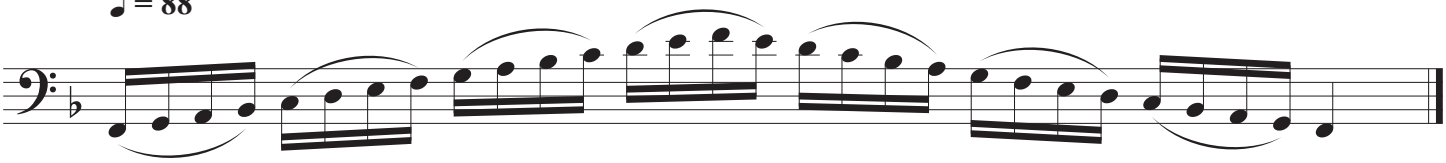
Double Bass

SET B

Revised:
22-Jan. 2020

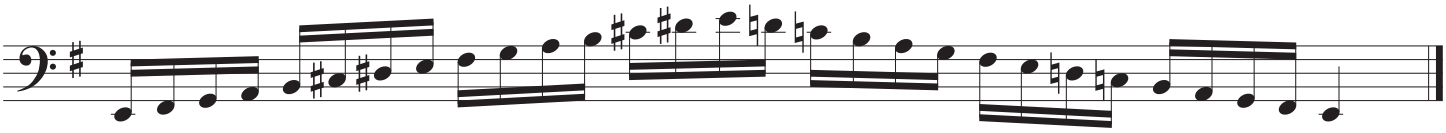
Track 1: F Major scale

♩ = 88



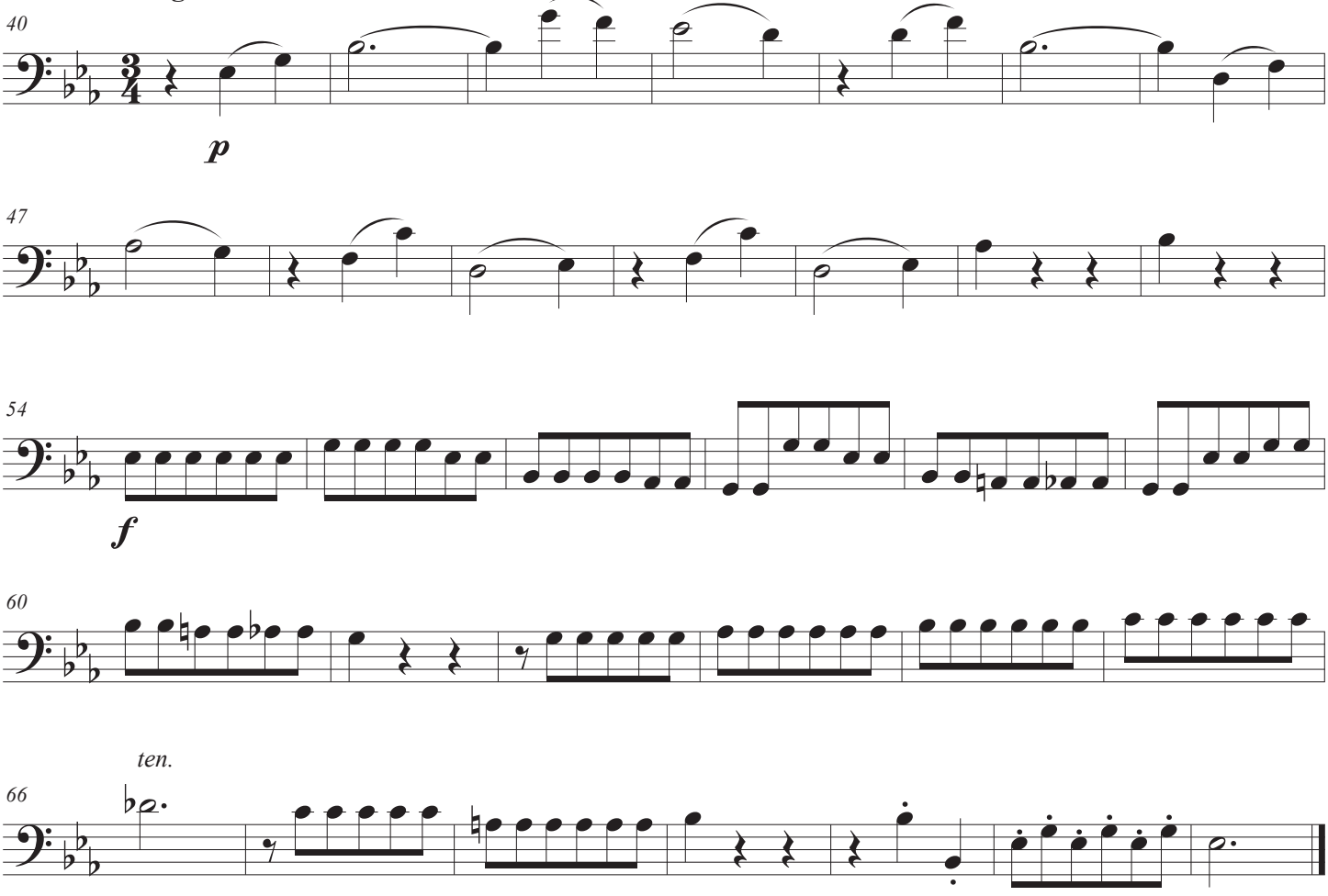
Track 2: e melodic minor scale

♩ = 72, détaché

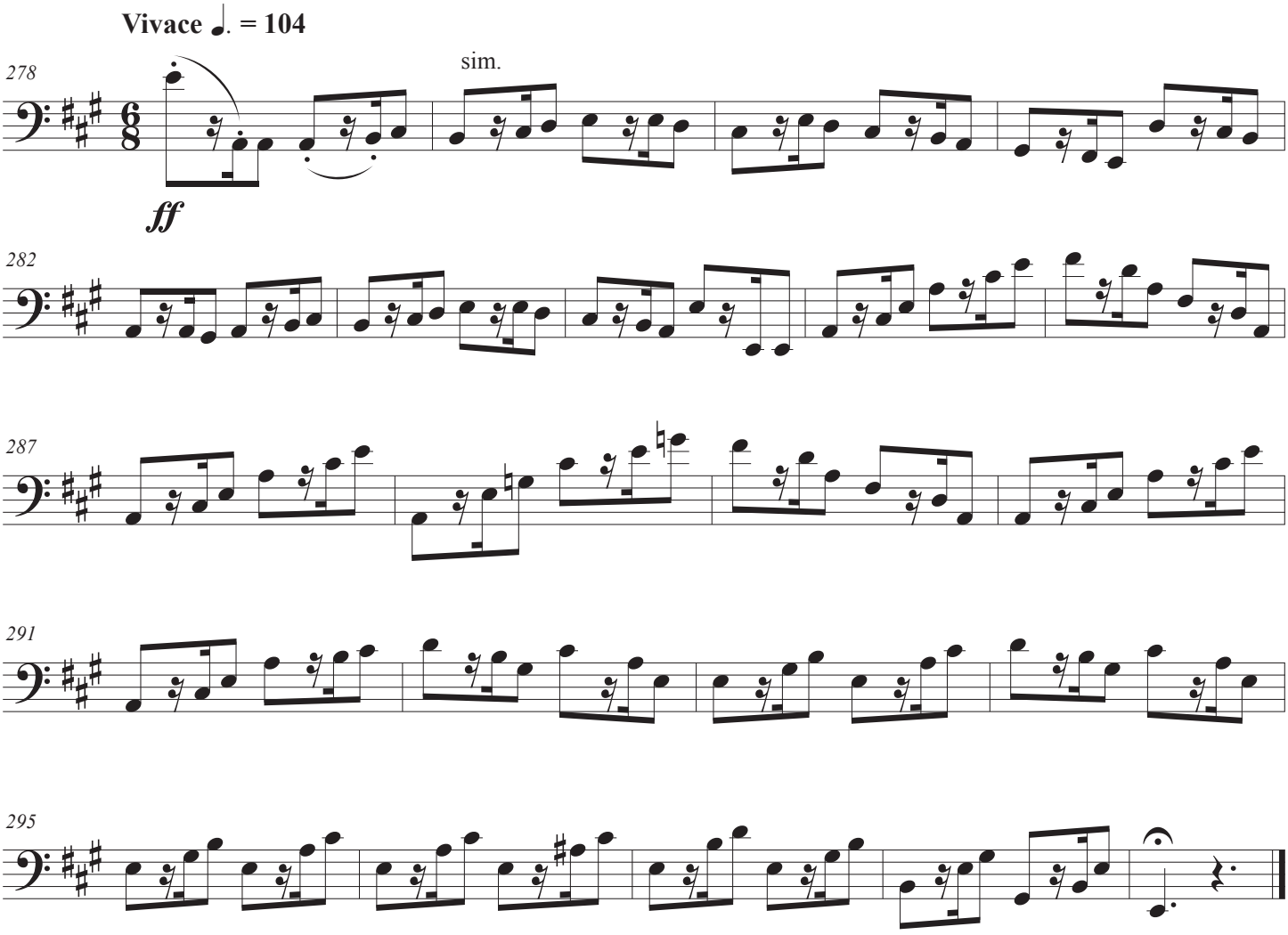


Track 3: Mozart *Symphony No. 39*, Mvt. 1, m. 40-72

Allegro ♩ = 150



Track 4: Beethoven *Symphony No. 7*, Mvt. 1, m. 278-299



Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

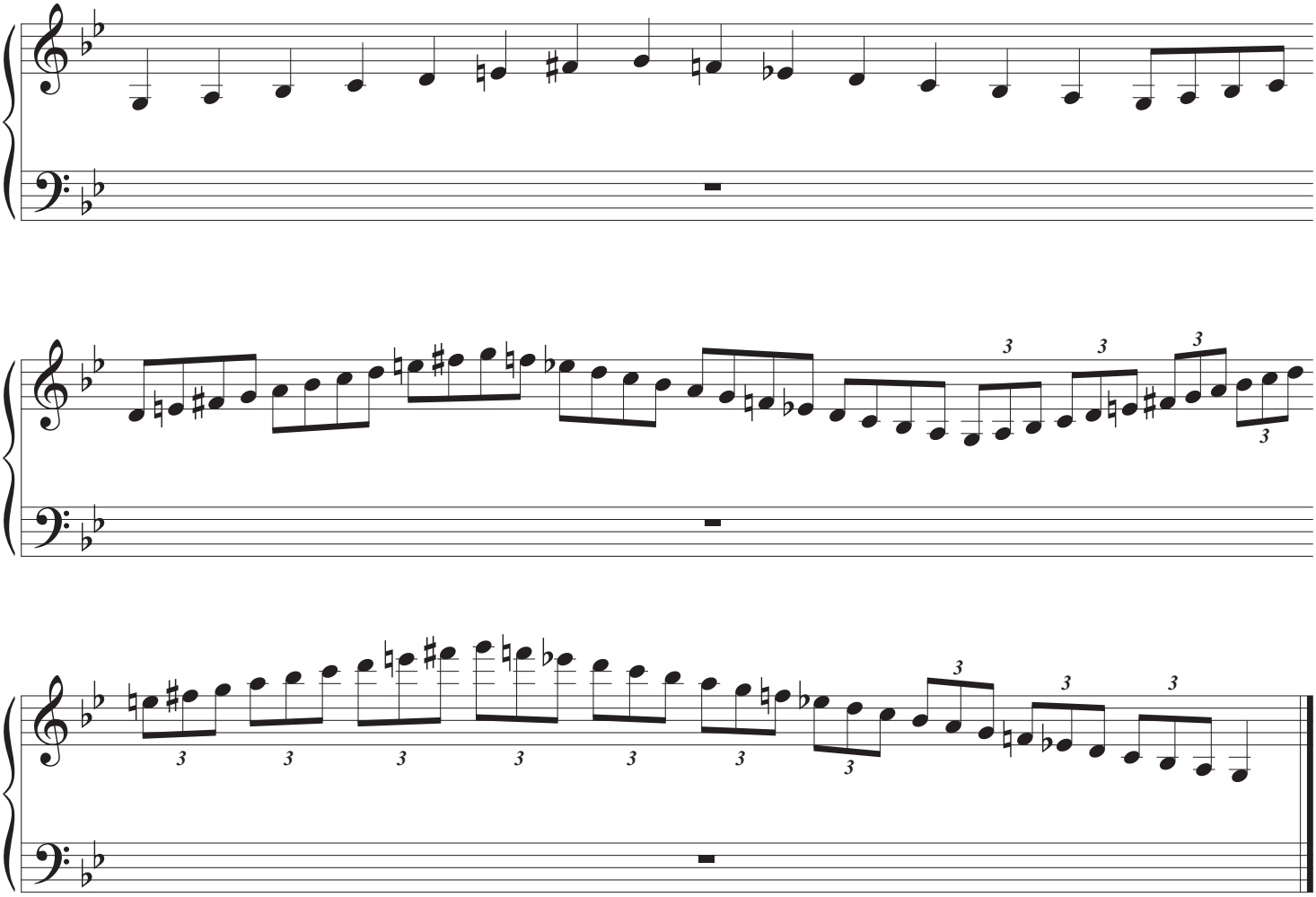
Harp

SET B

Revised
22-Jan. 2020

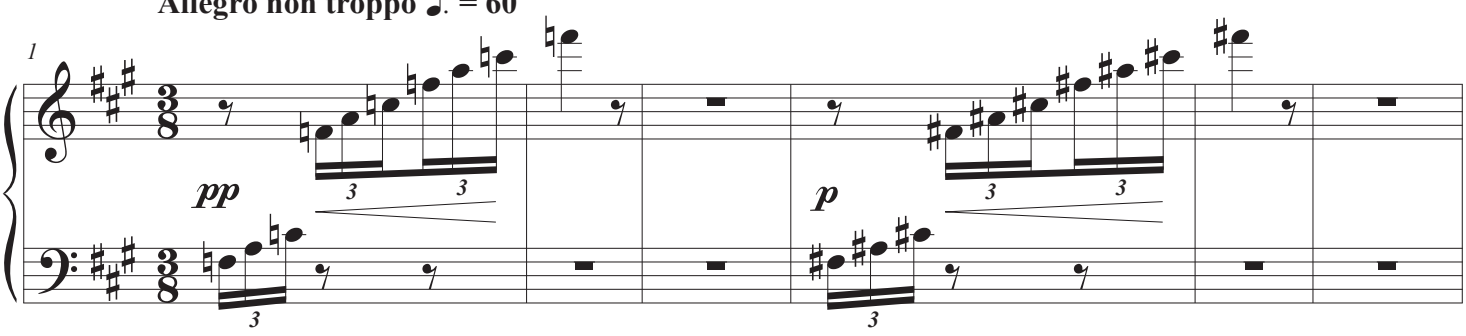
Track 1: g melodic minor scale

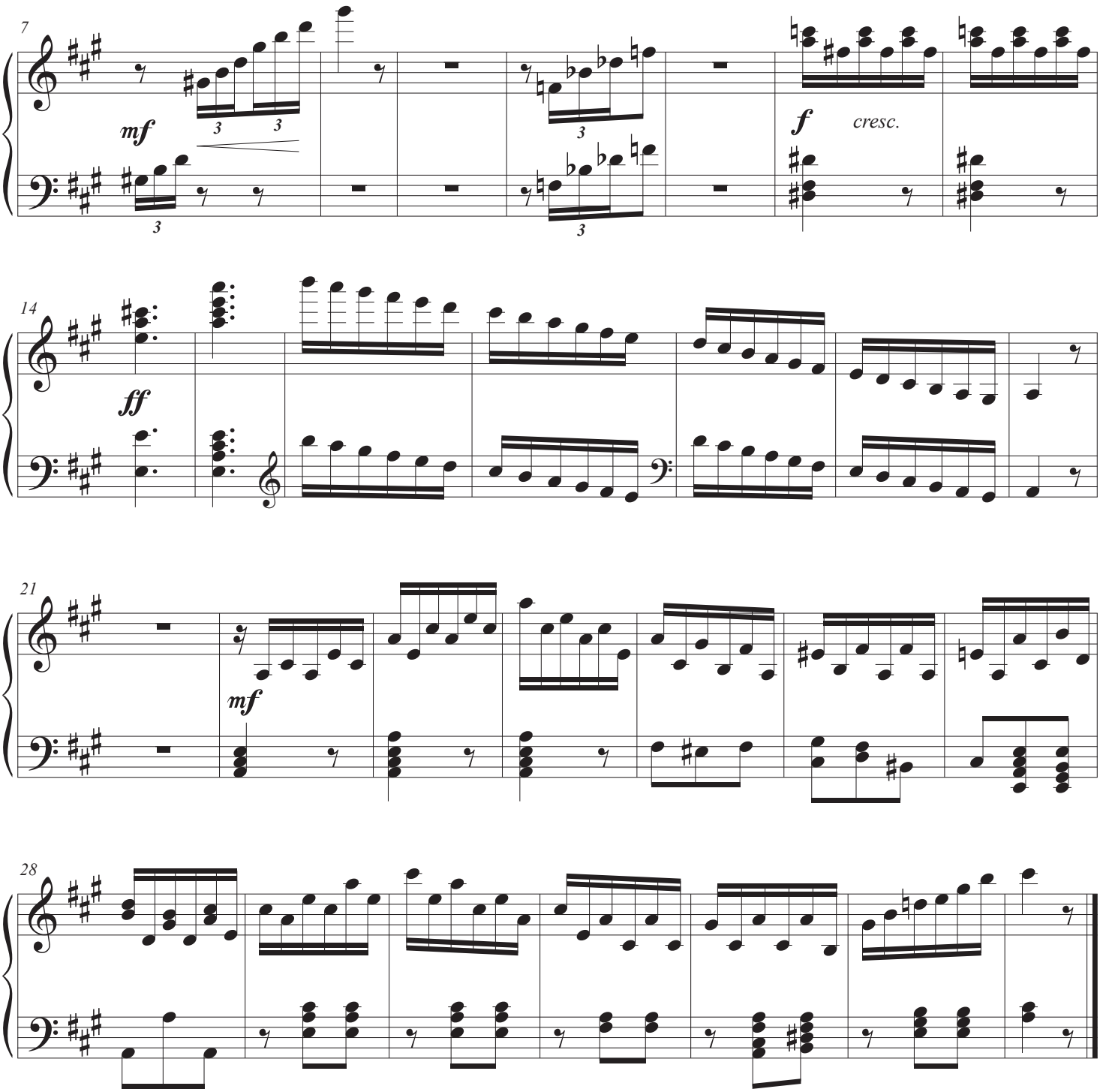
Maintain same tempo throughout

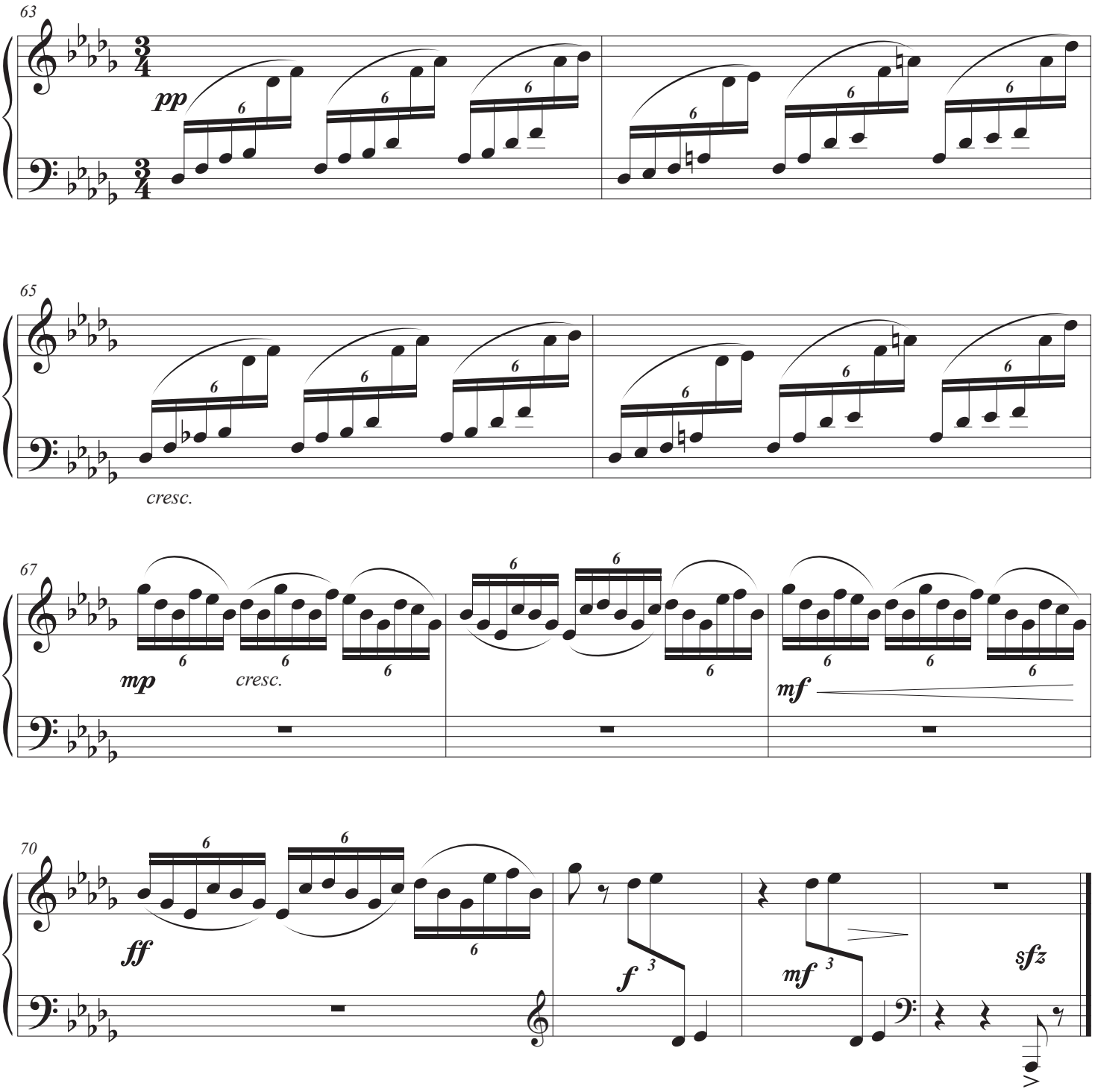


Track 2: Berlioz *Symphonie Fantastique*, Mvt. 2, m. 1-34

Allegro non troppo ♩. = 60




7
mf
3
3
3
3
f
cresc.
14
ff
21
mf
28

Track 3: Debussy *Prélude à l'aprés-midi d'un faune*, m. 63-73

Trés modéré