

**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](http://www.mhsa.org). Please be sure you are using the current and appropriate audition materials and instructions. Required Materials for Band Auditions:

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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

All auditions will be processed within the following guidelines:

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

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

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

Legato tongued (♩ = c. 132)

The chromatic scale is written in treble clef with a common time signature (C). It consists of three staves of music. The first staff shows the ascending scale from C4 to C5. The second staff shows the descending scale from C5 to C4. The third staff shows the descending scale from C4 to C3. The tempo is marked as 'Legato tongued' with a metronome marking of ♩ = c. 132.

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

Valse lento (M.M. ♩ = c. 132)

*con eleganza*

The etude is written in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of five staves of music. The tempo is marked as 'Valse lento' with a metronome marking of M.M. ♩ = c. 132. The performance instruction 'con eleganza' is written below the first staff. The piece features a series of flowing, melodic lines with many slurs and phrasing marks.

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

Allegro (M.M. ♩ = c. 66)

*mf stacc.*

*f*

*cresc.*

*ff*

*f*

*ff*

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

Andante cantabile  $\text{♩} = 72$

The musical score is written on three staves in treble clef, 3/4 time, and B-flat major. The tempo is marked "Andante cantabile" with a quarter note equal to 72 beats per minute. The first staff starts with a piano (*p*) dynamic and contains several slurs and accents. The second staff features triplet markings (3) and continues the melodic line. The third staff concludes the piece with a final triplet and a double bar line.



# 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

Musical notation for a chromatic scale exercise, consisting of two staves. The first staff shows the ascending scale from C4 to C5, and the second staff shows the descending scale from C5 to C4. The tempo is marked as ♩ = 132.

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

Allegro con moto (M.M. ♩ = 96-100)

Musical notation for Etude #1, consisting of six staves. The piece is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f*, *sempre f*, *p*, and *ff*. The key signature has one sharp (F#).

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

Moderato (♩ = c. 92)

Musical score for Etude #2, Moderato, 6/8 time signature. The score consists of five staves of music. The first staff begins with a dynamic marking of *f*. The second staff continues the melody. The third staff features a dynamic marking of *mf*. The fourth staff has dynamic markings of *f*, *p*, *f*, and *f*. The fifth staff concludes the piece with a *f* dynamic marking.

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

Andante ♩ = M.M. 72-80

Musical score for Etude #3, Andante, 4/4 time signature. The score consists of five staves of music. The first staff begins with a dynamic marking of *p* and includes the instruction *dolce*. The second staff has a dynamic marking of *mf*. The third staff features dynamic markings of *p* and *f*. The fourth staff has dynamic markings of *mf*, *p*, and *pp*. The fifth staff concludes the piece.

# ALL STATE BASSOON-SET B

## CHROMATIC SCALE

Legato tongued ♩ = 132

Musical score for Chromatic Scale, bass clef, common time (C). The piece consists of three staves of music. The first staff contains the first two measures, the second staff contains the next two measures, and the third staff contains the final two measures. The key signature has one flat (Bb). The tempo is marked as Legato tongued with a quarter note equal to 132 beats per minute.

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

Allegretto (M.M. ♩ = c. 63)

Musical score for Etude #1, bass clef, 3/8 time. The piece consists of five staves of music. The key signature has one flat (Bb). The tempo is marked as Allegretto with a quarter note equal to approximately 63 beats per minute. The score includes dynamic markings such as *f* (forte) and *p* (piano), and various articulation marks like accents and slurs.

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

Moderato (♩. = c. 88)

*p*

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

Vivace ♩ = 72

*p*

*f*

# ALL STATE CLARINET-SET B

## CHROMATIC SCALE

Legato tongued (♩ = c. 132)

Musical score for Chromatic Scale, consisting of three staves. The first staff is in treble clef with a common time signature (C). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with a key signature of two flats (Bb). The music consists of a continuous chromatic scale, starting on G4 and ending on G3.

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

Adagio ♩ = 60

Musical score for Etude #1, consisting of six staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one sharp (F#). The fifth staff is in treble clef with a key signature of one sharp (F#). The sixth staff is in treble clef with a key signature of one sharp (F#). The music features various dynamics including *p*, *f*, *fp*, *cresc.*, and *p*. The piece concludes with a final *f* dynamic.

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

Moderato (♩ = c. 72)

*p* *f* *p*  
*p* *f* *p* *cresc.* *f*  
*p*  
*f* *p*

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

Moderato (♩ = c. 88)

*f*

# 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)

Musical score for Chromatic Scale, consisting of three staves. The first two staves are in treble clef with a common time signature (C). The third staff is in bass clef with a key signature of one flat (B-flat). The piece is a chromatic scale starting on middle C, moving up and then down through all 12 chromatic intervals.

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

Moderato (♩ = c. 112)

Musical score for Etude #1, consisting of three staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece is a rhythmic exercise featuring eighth and sixteenth notes with slurs and accents.

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

Moderato (♩ = c. 112)

*mf* *f*  
*p* *cresc.*  
*f* *p* *mf*  
*f*  
*p* *f*

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

Moderato (♩ = c. 120)

*mf*  
*p*  
*p* *mf* *p*



# 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



Musical notation for the Chromatic Scale, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in treble clef with key signatures of two sharps (F# and C#) and one flat (Bb) respectively. The scale is played legato and tongued, with a tempo of 132 beats per minute.

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

Allegro moderato con fuoco (♩ = c. 112)



Musical notation for Etude #1, consisting of six staves. The piece is in treble clef with a key signature of one sharp (F#). The tempo is Allegro moderato con fuoco, with a tempo of approximately 112 beats per minute. The notation includes various rhythmic patterns, slurs, and accents.

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

Andantino (♩ = 100)

*p* *f* *mf* *p* *f* *p* *pp*

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

Scherzo (♩ = c. 60)

*mf* *cresc.*

# ALL STATE TRUMPET-SET B

## CHROMATIC SCALE

Legato tongued ♩ = 132

The chromatic scale is written in C major and consists of three staves. The first staff contains the ascending scale from C4 to C5. The second staff contains the descending scale from C5 to C4. The third staff contains the descending scale from C4 to B3, ending with a double bar line.

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

Allegro (M.M. ♩ = c. 120)

The etude is written in B-flat major and 2/4 time. It consists of five staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The piece features a mix of eighth and sixteenth notes, with various articulations such as accents and slurs. The etude concludes with a double bar line.

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

Moderato (♩ = c. 92)

G.P.

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

No required tempo

*p*

*f*

*a tempo*

*p* *f*



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

Allegro (M.M. ♩ = c. 120)

Musical score for Etude #2, Rubank Advanced Method Vol. 1, pg. 50. The score consists of four staves of music in 3/4 time, key of B-flat major. It features a continuous eighth-note pattern with various slurs and accents.

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

Larghetto ♩ = 72

Musical score for Etude #3, Rubank Advanced Method Vol. 1, pg. 72. The score consists of five staves of music in 3/4 time, key of B-flat major. It features a variety of dynamics including *p*, *f*, *mf*, and *mp*, along with slurs and accents.

# 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  $\text{♩} = 132$

Musical notation for a chromatic scale in bass clef, common time (C). The scale consists of two lines of music. The first line shows the ascending chromatic scale from C2 to B4. The second line shows the descending chromatic scale from B4 to C2. The tempo is marked as Legato tongued with a quarter note equal to 132 beats per minute.

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

Moderato ( $\text{♩} = 105$ )

Musical notation for Etude #1 in bass clef, 2/4 time signature, key of B-flat major. The tempo is marked as Moderato with a quarter note equal to 105 beats per minute. The piece consists of six lines of music. The first line includes accents (^) over the first and third notes of the first measure and the first note of the second measure. The word "sim." (simile) is written below the first line. The piece concludes with a double bar line and a fermata.

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

Moderato (♩ = 88)

G.P.

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

Andantino con moto (♩ = 75)

*p* leggiero

rallent.



# ALL STATE EUPHONIUM / BARITONE - SET B

## CHROMATIC SCALE

Legato tongued  $\text{♩} = 132$



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

Allegro ( $\text{♩} = 108$ )



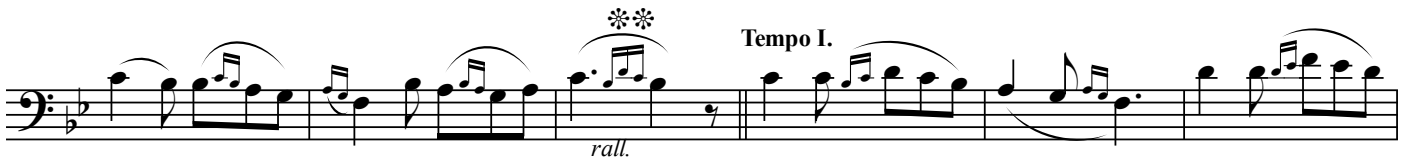
## ETUDE #2: "Arbans Complete Method for Trombone and Baritone," pg. 153/158

Allegro (M.M.  $\text{♩} = 92$ )



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

Adagio ♩ = 108



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

\*\* Play this rhythm: ♩ · ♩ ♩ ♩ ♩ ♩



# ALL STATE TUBA-SET B

## CHROMATIC SCALE

Legato tongued  $\text{♩} = 132$

Two staves of musical notation for a chromatic scale. The first staff shows an ascending scale from B-flat to G. The second staff shows a descending scale from G to B-flat. The music is written in bass clef with a common time signature (C). The notes are connected by slurs, indicating a legato style.

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

Allegro (M.M.  $\text{♩} = c. 120$ )

Three staves of musical notation for Etude #1. The music is in bass clef with a common time signature (C) and a key signature of two flats (B-flat major/D-flat minor). The first staff begins with a *mf* dynamic and features a series of eighth-note patterns. The second staff includes a *p* dynamic marking. The third staff includes a *p dolce* dynamic marking. The piece concludes with a final note on a whole rest.

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

Allegro (M.M.  $\text{♩} = c. 120$ )

Four staves of musical notation for Etude #2. The music is in bass clef with a 6/8 time signature and a key signature of two flats (B-flat major/D-flat minor). The first staff begins with a *f* dynamic and features a series of eighth-note patterns. The second staff includes a *p* dynamic marking. The third staff includes a *f* dynamic marking. The fourth staff includes a *f* dynamic marking. The piece concludes with a final note on a whole rest.

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

Andante ♩. = 60



*p dolce*



*mf*

*p*



*a tempo*

*f*

*rit.*

*p*



*mf*

*pp*





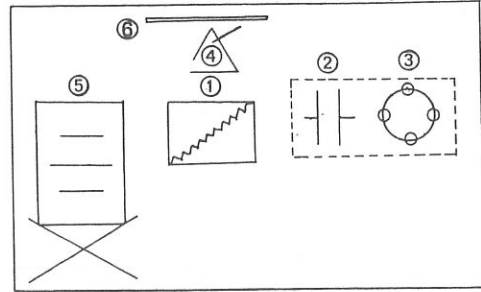
# ALL-STATE PERCUSSION SET - B

## ETUDE #3: XYLOPHONE

$\text{♩} = 100$

The musical score consists of four staves of music in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 100. The first staff begins with a forte (*f*) dynamic and features a melodic line with slurs and a final *f* dynamic. The second staff starts with a mezzo-piano (*mp*) dynamic, includes a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. The third staff is marked piano (*p*) throughout. The fourth staff begins with mezzo-forte (*mf*) dynamics and concludes with a forte (*f*) dynamic. The score uses various rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings and slurs indicating phrasing and volume changes.

**Instrument Placement**



**Instrumentation**

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

**Allegro** (♩=120)  
Snare Drum

7

*f* *mf* *fp*—*f* *fp*—*f*

*pp* *p* *mf* *pp*

*ff* to Crash Cymbals 4

Crash Cymbals *mf*

to Tambourine 4 *f* *ff* *ff* *cresc.*-----

Triangle *pp* *ff* to Triangle 4

Triangle *p*

to Bass Drum 4 *mf* Bass Drum

to Snare Drum 4 *fp* *f*—*p*—*f*

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

$\text{♩} = 108$

Musical notation for Track 1: A Major scale. The score is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 108. The first staff contains measures 1-4, and the second staff contains measures 5-8. The scale is played with slurs and accents.

## Track 2: a melodic minor scale

$\text{♩} = 92$ , détaché

Musical notation for Track 2: a melodic minor scale. The score is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 92, détaché. The first staff contains measures 1-4, and the second staff contains measures 5-8. The scale is played with slurs and accents.

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

Andante con moto  $\text{♩} = 64$

Musical notation for Track 3: Mozart *Symphony No. 39*, Mvt. 2, m. 1-8. The score is written on two staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. The tempo is marked as Andante con moto, quarter note = 64. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music is marked with a piano (*p*) dynamic and includes slurs and accents.

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

Allegro con brio ♩ = 108

83 *pp* cresc.-----

91 *ff* sim.

99 *ff*

107

115

Detailed description: This is a musical score for a violin part, measures 83 to 122. The music is in G minor (three flats) and 2/4 time. It begins at measure 83 with a piano (*pp*) dynamic and a crescendo. The melody consists of eighth notes with slurs and accents. Measure 91 features a fortissimo (*ff*) dynamic and a *sim.* (sforzando) marking. Measure 99 also has a fortissimo (*ff*) dynamic. Measure 107 has a *V* (vibrato) marking. Measure 115 has a *V* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

♩ = 88

## Track 2: e melodic minor scale

♩ = 72, détaché

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

Allegro vivace ♩ = 74

88



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

Andantino quasi Allegretto ♩ = 52



*pp* dolce e espressivo



*cresc.*



(sul A)

*gliss.*

*dolce*

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

♩ = 92

## Track 2: d melodic minor scale

♩ = 80, détaché

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

Allegro con brio ♩ = 50

Viola - SET B - p. 2

668

Musical notation for measures 668-672. The key signature has two flats (B-flat and E-flat). The music consists of a series of eighth-note chords. Dynamic markings include *sf* (sforzando) and *f* (forte).

673

Musical notation for measures 673-677. The music continues with eighth-note chords. Dynamic markings include *ff* (fortissimo) and *p* (piano).

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

Presto  $\text{♩} = 110-120$

Musical notation for measures 1-6. The key signature has two sharps (F# and C#). The music starts with a half note followed by quarter notes. Dynamic marking is *p* (piano). A *V* (Vibrato) marking is present above the final note.

Musical notation for measures 7-11. The music features a series of eighth-note chords. Dynamic marking is *f* (forte). *V* (Vibrato) markings are present above the first two notes of measure 7.

Musical notation for measures 12-16. The music continues with eighth-note chords. Dynamic marking is *f* (forte).

Musical notation for measures 17-21. The music continues with eighth-note chords. Dynamic marking is *f* (forte).

Musical notation for measures 22-26. The music continues with eighth-note chords. Dynamic marking is *f* (forte). A *V* (Vibrato) marking is present above the final note of measure 25.

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

40

*p*

47

54

*f*

60

66

*ten.*



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

Vivace ♩ = 104

278

282

287

291

295

*ff*

sim.

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

The first system of musical notation for the g melodic minor scale. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, starting on G4 and ascending stepwise to G5. The bass clef contains a whole rest.

The second system of musical notation for the g melodic minor scale. The melody continues in the treble clef, featuring several triplet markings (indicated by a '3' above the notes) and a final triplet ending on G5. The bass clef contains a whole rest.

The third system of musical notation for the g melodic minor scale. The melody continues in the treble clef, featuring several triplet markings (indicated by a '3' below the notes) and a final triplet ending on G5. The bass clef contains a whole rest.

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

Allegro non troppo ♩ = 60

The first system of musical notation for Track 2. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The melody is written in the treble clef, starting on G5 and ascending stepwise. The bass clef contains a whole rest. The first measure is marked with a first ending bracket (1) and a piano-piano (*pp*) dynamic. The second measure is marked with a piano (*p*) dynamic. The melody is primarily composed of triplet markings (indicated by a '3' above the notes).

Harp - SET B - p. 2

7

mf

3

3

f cresc.

3

3

Detailed description: This system contains measures 7 through 13. The key signature is three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with several triplet markings. The dynamic starts at mezzo-forte (mf) and increases to forte (f) with a crescendo (cresc.) marking. The bass line has some rests in measures 8, 9, and 10.

14

ff

Detailed description: This system contains measures 14 through 20. The key signature changes to two sharps (F#, C#). The music is characterized by a strong fortissimo (ff) dynamic. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

21

mf

Detailed description: This system contains measures 21 through 27. The key signature changes to one sharp (F#). The dynamic is mezzo-forte (mf). The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand plays a more rhythmic accompaniment of eighth notes.

28

Detailed description: This system contains measures 28 through 34. The key signature changes to natural (C). The music continues with a complex rhythmic texture in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a double bar line.

