

# 2016-2017 CMEA Audition Repertoire

(Version June 2, 2016)

Students must prepare all scales, etudes and/or excerpts of etudes for Region and All-State auditions. All-State pieces should be prepared in their entirety unless otherwise indicated.

In order to ensure consistent and fair adjudication, all students *must* use the same edition (or same public domain copy) of a given solo. Students must use the edition of the books/pieces indicated. The publishers/distributors are listed to help you locate a given etude book or piece.

All students are required to perform their solo for adjudication using the original copy of the piece. Students failing to use the original copy will be disqualified. In rare circumstances, pre-approved PDF copies may be used. Public Domain copies, if specified as approved and legal as cited in this document, are exempt from this rule.

Students may audition in as many areas as they choose; *however*, vocal students may audition for one voice part only. Directors must submit their student's ensemble preference during registration. *All final decisions regarding ensemble placement rest with each given festival's committee.*

## **CMEA Policies Regarding Students With A Disability**

*It is the responsibility of the student's music director to notify the Region Director of any modifications required for students who have an Individualized Education Program (IEP) or 504 plan in anticipation of the CMEA sponsored Adjudication or Festival processes. Any request for modifications must be made 30 days prior to the CMEA sponsored event. It is also the responsibility of that student's school district to fund any costs incurred by such modifications.*

The repertoire list is subject to change due to publishers making any selection unavailable.

Check the CMEA Website for updates: [www.cmea.org](http://www.cmea.org)

***CMEA owes its immense gratitude to Jay at Foundry Music ([foundrymusicco.com](http://foundrymusicco.com)) for extra-mile efforts in correcting and updating CMEA about repertoire availability.***

### **Please Note:**

- Students will perform from an original, from CMEA approved public domain copies, or from memory.
- Singers are encouraged, although not required, to perform solos and the choral MMO from memory.
- Any music purchased online via ePrint or a similar service must provide proof of purchase
- Please note that this repertoire has been clarified and, in some cases altered under the recommendations of the CMEA membership. Please be sure that you and your students are familiar with the up-to-date information. Thank you to the many CMEA members who lent their input.

# 2016-2017 VOCAL REQUIREMENTS

The CMEA Executive Board, with input from past and present choral directors, has considered, discussed, and approved the following procedures for the sight-reading portion of the Adjudication Festival. CMEA's Student Affairs Commission also approved these procedures.

The following is designed to assist teachers in preparing students for this component of the adjudication as well as offering a systematic administration of this part of the adjudication.

1. All singers will read the same single-line melody. The melody is to be deemed as *tuneful* from start to end.
2. Students may elect to sing the melody from either the bass or treble clef versions; both will be available.
3. Singers may choose to sing solfège syllables, numbers, or any neutral syllable. Adjudicators will neither reward nor penalize a student for his/her choice.
4. The example will be the equivalent length of eight measures in 4/4 and 6/8 time, or the equivalent length for other time signatures.
5. It will start out simply (beginning on 'do' for regional auditions), starting mostly in stepwise motion and being composed largely of quarter and half note rhythms for at least two measures; The exercise will then progressively become more challenging thereafter – including intervallic skips, and appropriate increases in common rhythmic complexity.
6. The example selected will be in one of these major keys: C, F, G, D, A, B-flat, E-flat.
7. The example may utilize note/rest values from sixteenth through whole in value, including dotted notes.
8. The meter will be selected from: 6/8, 2/2, 2/4, 3/4 or 4/4.
9. The adjudicator will provide the pitch "do" (which may or may not be the starting pitch for All-State auditions) and a tempo of beating unit = 76.
10. The student will have 60 seconds to practice. During this time students may audiate, hum, or sing quietly to him/herself. Adjudicators will offer no prompts. At the end of 60 seconds, the adjudicator will again provide 'do' and the prescribed tempo.
11. Adjudication will be applied ONLY to the final version, NOT to the 60-second practice time.

## Regional and All-State Vocal Scale

All students will perform the major scale below on starting pitches notated below for each voice part.

Sopranos G and D      Altos D and G      Tenors G and D      Basses D and G

*Note:* This scale, in its entirety, is to be sung twice from memory - including the two measures of triplets. Students omitting any portion of the scale in their performance will receive a reduced score.

## 2016-2017 Region Vocal Solos

Region vocal auditions will include the required solo, scales, and sight-reading (with the exception of students performing for comments only). Memorization of songs is encouraged. **The *Twenty-Four Italian Songs and Arias* (G. Schirmer) book and recordings will be used.** As always, solos must be performed in Italian and in the printed key for the voice type. Soprano and tenor will use the medium high book. Alto and bass will use the medium low book.

### Soprano

*Per la gloria d'adorarvi*

### Alto

*Se tu m'ami se sospiri*

### Tenor

*Gia il sole dal Gange*

### Bass

*Vittoria, mio core!*

## 2016-2017 All-State Vocal Auditions

All-State vocal auditions will include the required solo, scales, and sight-reading (with the exception of students performing for comments only). Memorization of the song is encouraged. Students selected for the all-state audition on voice will prepare their part from a prescribed selection chosen from the coming year's All-State concert repertoire in a Music Minus One format (MMO). Four versions (each version missing one voice part) will be available through the CMEA website at [www.cmea.org](http://www.cmea.org) in the fall. This will be the official MMO used for the auditions.

*Domine fili unigenite* from Vivaldi's *Gloria*

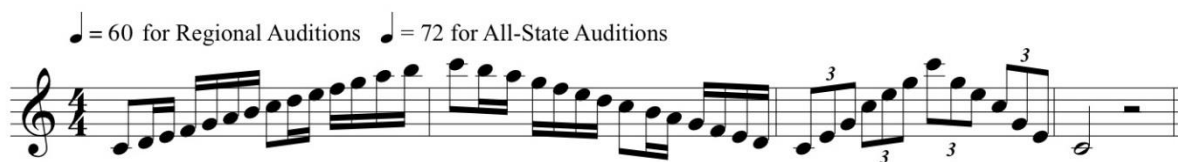
Alfred or cpdl.org

# 2016-2017 String Requirements

1. All string auditions will include the required etude(s)/solo, scales, and sight-reading (with the exception of the students performing for comments only). *Harpists* are to play the violin scale but with three octaves and two hands.
2. All string players must provide the adjudicators (2) with a working copy of their solo. If this is a photocopy, it will be retained and destroyed following the audition.
3. Cadenzas are not required for any string solo.

## Region Scale

All scales are to be performed from memory. Students should perform scales using the pattern shown below. String players should use separate bows.



## Octave Indications

- Violin scales and arpeggios – 3 octaves
- Viola scales and arpeggios – 3 octaves
- Cello scales and arpeggios – 3 octaves
- Bass scales and arpeggios – 2 octaves

Instrument	Region Scales	All-States Scales
<b>Violin</b>	C Major & A melodic minor	C Major & A melodic minor
<b>Viola</b>	F Major & D melodic minor	A Major & F# melodic minor
<b>Cello</b>	F Major & D melodic minor	F Major & D melodic minor
<b>Bass</b>	G Major & E melodic minor	B $\flat$ Major & B $\flat$ melodic minor

## Region String Solos

### Violin

*Csardas* by Monti – Barenreiter or Carl Fisher

### Viola

*Sarabande in c minor* by Carl Bohm – Viola World Publications

### Cello

*Allegro Appassionato, Op. 43* by Saint-Saens – International

### Bass

*Sonata in G Major, Mvt. 1 & 2* – by Galliard – International

### Harp

*Studi di Media Difficolta, No. 11* by Pozzoli – Ricordi/Hal Leonard

## All-State String Solos

### Violin

*Praeludium and Allegro* by Kreisler – Carl Fisher

### Viola

*Concerto in D Major, Op. 1, Mvt. 1* by Hoffmeister - Henle

### Cello

*Concerto in C Major, Mvt. 1 (no cadenza)* by Haydn - International

### Bass

*Suite No. 1, Minuet II & Gigue* from *Six Suites for Violoncello, Edition for Double Bass* by Bach – Peters, ed. Sterling

### Harp

*Watching the Wheat Grow* by John Thomas



## Region Woodwind Etude List

### Piccolo

*Etude 11: Allegro Brillante* (Gariboldi, p. 11) **and** *Etude 1: Allegretto* (Kohler, p. 19) - Melodious and Progressive Studies for Flute Book 1 – Hal Leonard – Any low C's, last two bars, should be played up an octave.

### Flute

*Etude 3: Allegretto* (Gariboldi, p. 3) **and** *Etude 8: Allegro Moderato* (Gariboldi, p. 8) -Melodious & Progressive Studies for Flute Book 1 – Hal Leonard

### Oboe

#10 (*slow*, 8<sup>th</sup>=96) *in a minor* and #29 (*fast*, *Q*=96) *in c minor/Ab Major* from 40 Progressive Melodies section of A.M.R. Barret Oboe Method - Kalmus

### Bassoon

*Advanced Studies Etude #31 and Etude #25* from Practical Method for Bassoon – J. Weissenborn/augmented and adapted by W. F. Ambrosio – Carl Fischer

### B-flat Clarinet

*Etude #5 and Etude 18* from *32 Etudes for Clarinet* by Rose (*rev. ed. #WF85*) - Fischer

### Bass Clarinet

*Etude #5* from *Advanced Studies for Bass Clarinet and Alto Clarinet* - Weissenborn/Rhoads – Hal Leonard

### All Saxophones

*Etude #4* from *27 Melodious & Rhythmical Exercises* by Small – Fischer

## All-State Woodwind Solos

### Piccolo

*Pied Piper: March to The River Weser* by Gordon Jacob – Oxford University Press

### Flute

*Fantasy, Op. 79* by Faure – International

### Oboe

*Concerto Op. 9, No. 2, Mvt. 1 & 2* by Albinoni, T. - International

### Bassoon

*Sonata, Mvt. 2 & 3* by Etler – Hal Leonard

### B-flat Clarinet

*Sonata in Eb, Op. 120, No. 2* by Brahms - International

### Bass Clarinet

*Sonata in g minor* by Eccles/Goldberg – Alfred

### Alto Saxophone

*Concerto in Eb* by Glazunov – Leduc/King

### Tenor Saxophone

*Improvisation et Caprice* by Bozza – Leduc/King

### Baritone Saxophone

*Sonata for Baritone Saxophone* by Schmidt – Western International Music

## Region Brass Etudes

### Trumpet

*Melodious Etude 2* from *Melodious Etudes for Trumpet* by Bordogni/Clark/O'Loughlin - Carl Fisher  
**and** *Vizzutti Rhythmic Etude 9* from *The Allen Vizzutti Trumpet Method, Book 3, Melodic Studies* by Vizzutti – Alfred

### French Horn

*Etude 12 and 20* from *200 New Melodic and Gradual Studies for Horn, Book 2* – by Maxime-Alphonse – Leduc/Robert King

### Trombone

*Etude 7* from *Melodious Etudes for Trombone, Book 1* by Rochut – Fisher

### Bass Trombone

*Etude 6* from *43 Bel Canto Studies* by Bordogni – Leduc/Robert King

### Euphonium

*Etude 2* from *Melodious Etudes for Trombone, Book 1* by Rochut – Carl Fisher

### Tuba

*Etude 14* from *43 Bel Canto Studies* by Bordogni – Leduc/Robert King

## All State Brass Solos

### Trumpet

*Sonata for Trumpet and Piano, Mvt. 1 & 2* by Peeters – C. F. Peters

### French Horn

*Sonata for Horn and Piano, Mvt. 1* by Heiden – Hal Leonard

### Trombone

*Concerto for Trombone and Piano* by Rimsky-Korsakov/Gibson - International

### Bass Trombone

*Sonata, Mvt.3* by McCarty – Ensemble Publications

### Euphonium

*Andante and Rondo* by Capuzzi – C. F. Peters

### Tuba

*Sonata No. 1 for Tuba and Piano* by Marcello – Hal Leonard

## 2016-2017 Percussion Requirements

1. CMEA will provide the following instruments for auditions: timpani with a stool, snare with adjustable stand, 4 octave marimba with graduated bars, and concert bass drum. Students **MUST** perform their auditions on these supplied instruments.
2. CMEA will also provide a tambourine, cymbals, and matched pair of concert bass drum mallets; however, students may choose to perform with their own tambourine, cymbals, or bass drum mallets if they so choose.
3. Students **MUST** provide the following: appropriate marimba mallets, snare sticks, and appropriate timpani mallets.
4. All mallet auditions will include the required etude/solo, scales and sight-reading. Scales for mallet players can be found below.
5. All snare auditions will include the rudiments and accessory exercises found below.
6. All percussionists will be required to sight-read.

### Scales

*Note:* All scales are to be performed from memory.

The chromatic scale must be performed ascending and descending, using the following rhythmic pattern.



One of the nine major scales must be performed, to be selected by the adjudicator. It will be performed using the entire rhythmic pattern below in the same number of octaves as the scale.



Instrument	Audition	Scales & Number of Octaves	Chromatic
<b>Mallet Percussion</b>	Region & All-State → All-State only →	C-2 F-2 B $\flat$ -2 E $\flat$ -2 G-2 D-2 A-2 A $\flat$ -2 D $\flat$ -2 E-2 C $\flat$ /B-2	C-C 2 Octaves Same as Regionals

### Region Percussion Solo

#### Snare

*Etude #14 from Portraits in Rhythm: 50 Studies for Snare Drum* by Cirone – Alfred

#### Marimba - PENDING

#### Timpani

*Motif from Fundamental Solos for Timpani* by Peters – Alfred

### All-State Percussion Solo

#### Snare

*Etude #2 from Douze Etudes pour Caisse-Claire* – Delécluse – Leduc/Robert King

#### Marimba - PENDING

#### Timpani

*Undertow “Choreographic Scenes”* by Schuman from *The Complete Timpani Method* by Friese & Lepak – Alfred



# Percussion Accessory Etudes

## TAMBOURINE

♩ = 110

*f* Shake roll

Thumb roll Thumb roll

*p* *pp*

*mf* *p* Shake roll *ff*

## CRASH CYMBALS

♩ = 90

L.V.

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

Ch. Ch. Ch. L.V.

*f* *p*

Ch. Ch. Ch. Ch. Ch. L.V.

## BASS DRUM

♩ = 70

*f* *fp* *sfz*

*mf* *p*

*ff* *p*

Marcato and staccato = dampen  
 Tenuto = let vibrate



# 2016-2017 Region Jazz Requirements

1. All jazz wind auditions will include the required etude, improvisation, and sight-reading.
2. Scales are not required.
3. If the solo has an accompaniment CD, students will not play with a recording during the audition.
4. Students will perform the improvisation with the CD accompaniment (see below for details).

## Region Jazz Wind Improvisation

*Fast Blues in Bb* from *Nothin' But Blues*, Vol. 2 - Aebersold

All wind players will improvise a solo using the specified Aebersold play-along track listed above. Students will play the melody for one chorus, improvise four choruses, and finish by playing the melody for one chorus.

## Region Jazz Wind Solos

### Alto Saxophone

*Now's The Time No. 1* (Q. note = 132) from *The Charlie Parker Omnibook (Eb)* Hal Leonard

### Tenor Saxophone

*Etude #14* from *Advanced Jazz Conception for Sax* by Niehaus –Professional Drum Shop **OR** Aebersold

### Baritone Saxophone

*Now's The Time No. 1* (Q. note = 132) from *The Charlie Parker Omnibook (Eb)* Hal Leonard

### Trumpet

*IND Line* from *Jazz Conception – Trumpet* by Snidero – Advance Music/Aebersold or Alfred

### Trombone

*IND Line* (All optional 8va should be taken) from *Jazz Conception – Trombone* by Snidero – Advance Music/Aebersold or Alfred

### Bass Trombone

*It's Nobody for Me* (mm. 21-32 8va down) from *Effective Etudes for Jazz, Volume 1* (Trombone Book) by Jarvis/Carubia – Kendor

## 2016-2017 Region Jazz Rhythm Solos

1. All jazz rhythm section auditions will include the required etude and improvisation. Please read instructions for each instrument carefully.
2. Scales are not required. **There will be no sight-reading.**
3. Solo etudes will be performed without CD accompaniment.
4. Guitar, bass, and piano students will perform improvisation with recorded accompaniment.
5. Drummers will improvise without recorded accompaniment.

### Jazz Guitar

*Friends* from *Jazz Conception – Guitar* by Snidero – Advance/Aebersold or Alfred

1. Play the etude as written.
2. Using chord changes from this etude, comp through the entire etude, in the style of the piece, with no melody – as if backing up a soloist on another instrument. For the first chorus, comp in the Freddie Green/Count Basie style. For remaining choruses, comp with free rhythmic interpretation.
3. This portion of the audition will be performed without CD accompaniment.
4. Students must provide their own patch cords and guitar tuner.

*Groove Blues (F Blues)* from *Jazz Conception – Guitar* by Snidero – Advance/Aebersold or Alfred

1. Use this track as a play-along for improvisation
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment **NOTE:** If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

## **Jazz Piano**

*Friends* from *Jazz Conception – Piano* by Snidero (Do not use “Piano Comping” Book) – Advance/Aebersold or Alfred

1. Play the etude as written.
2. Using chord changes from the same solo etude, comp through the entire etude using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.

*Groove Blues (F Blues)* from *Jazz Conception – Piano* by Snidero (Do not use “Piano Comping” Book) – Advance/Aebersold or Alfred

1. Use this track as a play along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. Improvise solo in right hand, comp in left hand.
4. This portion of the audition will be performed with CD accompaniment.
5. **NOTE:** If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

## **Jazz Bass**

*Friends* from *Jazz Conception – Bass* by Snidero (Do not use “Bass Lines” Book) – Advance/Aebersold or Alfred

1. Play the etude as written.
2. Using chord changes from this etude, create an original walking bass line over the entire etude, in the appropriate style, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.
4. Bass players may audition on either acoustic or electric bass.

*Groove Blues (F Blues)* from *Jazz Conception – Bass* by Snidero (Do not use “Bass Lines” Book) – Advance/Aebersold or Alfred

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment.
4. **NOTE:** If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

## **Jazz Drums**

*Friends* from *Jazz Conception – Drums* by Snidero – Advance/Aebersold or Alfred

1. Play the etude as written. ***Please play the transcription, NOT the lead sheet.***
2. This portion of the audition will be performed without CD accompaniment.

### **Improvisation Requirement – Jazz Drums**

1. At  $\text{♩} = 110$ , trade fours for a total of 24 measures.
2. Play swing time for four measures, then solo for four measures.
3. Repeat this sequence three times for a total of 24 measures.
4. **Repeat steps 1 thru 3 at  $\text{♩} = 200$**

### **Supplemental Requirement – Jazz Drums**

*Be prepared to play the following:*

1. 16 bars of time in a **Latin Style** (bossa nova or samba are acceptable)
2. 8 bars of time in a **Funk Style** ( $\text{♩} = 110$ )
3. 8 bars of time in a **Jazz Ballad Style** using brushes ( $\text{♩} = 60$ )

# Jazz All-State Repertoire

1. All jazz wind auditions will include the required etude and improvisation and sight-reading. Please read instructions for each instrument carefully.
2. Scales are not required.
3. If the solo etude has an accompaniment CD, students will not play along with the recording during the audition.
4. Students will perform the improvisation with the CD accompaniment (see below for details).

## All-State Jazz Wind Improvisation

### *No Greater Love*

From *Jam Session, Vol. 34* – Aebersold

1. Students will play the melody for one chorus.
2. Next, students will improvise for two choruses.
3. Students will finish with Chorus into the Coda (which is improvised).

## All-State Jazz Wind Etude List

### Jazz Alto Sax (Q. note = 236)

*Warmin' Up a Riff* from *The Charlie Parker Omnibook – Eb* - Hal Leonard

### Jazz Tenor Sax (Q. note = 236)

*Autumn Leaves, Bob Berg* from *15 Tenor Solos* by Brian Pendelton - Aebersold

### Jazz Bari Sax (Q. note = 236)

*She Rote No. 2* from *The Charlie Parker Omnibook – Eb* - Hal Leonard

### Jazz Trumpet

*Passage* from *Jazz Conception – Trumpet* by Snidero – Advance/Aebersold

### Jazz Trombone (Q. note = 180)

*Passage* from *Jazz Conception – Trombone* by Snidero – Advance/Aebersold

### Jazz Bass Trombone

*Tunisia* from *Jazz Conception - Bass Trombone* by Snidero – Advance/Aebersold

# Jazz Rhythm Section Requirements

1. All jazz rhythm section auditions will include the required etude, improvisation, and sight-reading. Please read instructions for each instrument carefully.
2. Scales are not required.
3. If the solo etude has an accompaniment CD, students will not play along with the recording during the audition.
4. Guitar, bass, and piano students will perform improvisation with recorded accompaniment. Drummers will improvise without recorded accompaniment.

## All-State Jazz Rhythm Etude List

### Jazz Guitar

*Days of Wine and Roses (Solo Version)* from *The Wes Montgomery Guitar Folio, Improvisations and Interpretations* by Kahn - Aebersold

1. Play the etude as written.
2. Using chord changes from this etude, comp through the entire etude, in the style of the piece, with no melody (as if backing up a soloist on another instrument).
  - a. For the first chorus, comp in the Freddie Green/Count Basie style.
  - b. For remaining choruses, comp with free rhythmic interpretation.
3. This portion of the audition will be performed without CD accompaniment.
4. Students must provide their own patch cords and guitar tuner.

*Great Love (chord changes for the standard No Great Love)* from *Jazz Conception – Guitar* by Snidero – Advance/Aebersold

1. Use this track as a play-along for improvisation
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment
4. *NOTE:* If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

### Jazz Piano

#### **PENDING**

1. Play solo etude as written
2. Using the chord changes from the same solo etude, comp through the entire etude using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument
3. This portion of the audition will be performed without CD accompaniment

*Great Love (chord changes for the standard No Great Love)* from *Jazz Conception – Piano* by Snidero – (Do not use “Piano Comping” Book) Advance/Aebersold

1. Use this track as a play along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. Improvise solo in right hand, comp in left hand.
4. This portion of the audition will be performed with CD accompaniment.
5. *NOTE:* If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

## **Jazz Bass**

*Tricotism* (pp. 15-16) from *The Bass Tradition* by Coolman - Aebersold

1. Play the etude as written.
2. Using chord changes from this etude, create an original walking bass line over the entire etude, in the appropriate style, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.
4. Bass players may audition on either acoustic or electric bass.

*Great Love* (chord changes for the standard *No Great Love*) from *Jazz Conception – Bass* by Snidero – (Do not use “Bass Lines” Book) – Advance/Aebersold

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment.
4. *NOTE:* If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

## **Jazz Drums**

*Ya Gotta Try* from *The Ultimate Drumset Reading Anthology* by Houghton – Alfred

1. Play the etude as written. ***Please play the transcription, NOT the lead sheet.***
2. This portion of the audition will be performed without CD accompaniment.

### **Improvisation Requirement – Jazz Drums**

1. At quarter note = 110, trade fours for a total of 24 measures.
2. Play swing time for four measures, then solo for four measures.
3. Repeat this sequence three times for a total of 24 measures.
4. **Repeat steps 1 thru 3 at  $\text{♩} = 200$**

### **Supplemental Requirement – Jazz Drums**

*Be prepared to play the following:*

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3. 8 bars of time in a **Jazz Ballad Style** using brushes ( $\text{♩} = 60$ )