

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

FLUTE & PICCOLO                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending.

Chromatic:                                  full range of the instrument  
Major Scales:                              C G D A E F Bb Eb Ab  
Melodic Minor Scales:                    a e b f# c# d g c f

Books:                      Advanced Method for Flute, Volume II – Voxman/Rubank Publication  
                                 Selected Studies for Flute – Voxman/Rubank Publication

Set I (2008-2009)	Advanced Method	p. 6 p. 17 p. 51 p. 56	#6 slurred #61 slurred, groups of 4 #4 #18
CDMMEA All-District Auditions Tuesday, October 12, 2010 Camdenton High School  CDMMEA All-District Concert Saturday, November 6, 2010 Camdenton High School  All-State Band Auditions Saturday, December 4, 2010 Hickman High School		p. 8 p. 14	all only
		p. 9 p. 16 p. 52 p. 55	#20 slurred #55 slurred #9 #16
	Selected Studies	p. 23 p. 38-39	all Ab Major, Andante

Set III (2010-2011)	Advanced Method	p. 10 p. 17 p. 50 p. 56	#27 slurred, groups of 4 #60 slur 1 <sup>st</sup> line, tongue 2 <sup>nd</sup> omit for districts #3 #20
	Selected Studies	p. 10 p. 27	all Vivace
( ) = DISTRICTS                      [ ] = STATE			

Set IV (2011-2012)	Advanced Method	p. 12 p. 16 p. 54 p. 57	#34 slurred #54 slurred, groups of 4 #14 #22
	Selected Studies	p. 17 p. 40	all all

F# Minor

Natural

Harmonic

23

Musical notation for exercise 23, Natural scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale.

Melodic

Musical notation for exercise 23, Melodic scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale.

24

Musical notation for exercise 24, Natural scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale. A *simile* marking is present under the second staff.

Musical notation for exercise 24, Melodic scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale. A *simile* marking is present under the second staff.

Musical notation for exercise 24, Harmonic scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale.

25

Musical notation for exercise 25, Natural scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale. A *simile* marking is present under the second staff.

Musical notation for exercise 25, Melodic scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale. A *simile* marking is present under the second staff.

Musical notation for exercise 25, Harmonic scale. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale. A *simile* marking is present under the second staff.

Scale in Thirds

26

Musical notation for exercise 26, Scale in Thirds. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale.

Musical notation for exercise 26, Scale in Thirds. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale.

Common Chord

27

Musical notation for exercise 27, Common Chord. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale. The exercise ends with a double bar line and repeat dots.

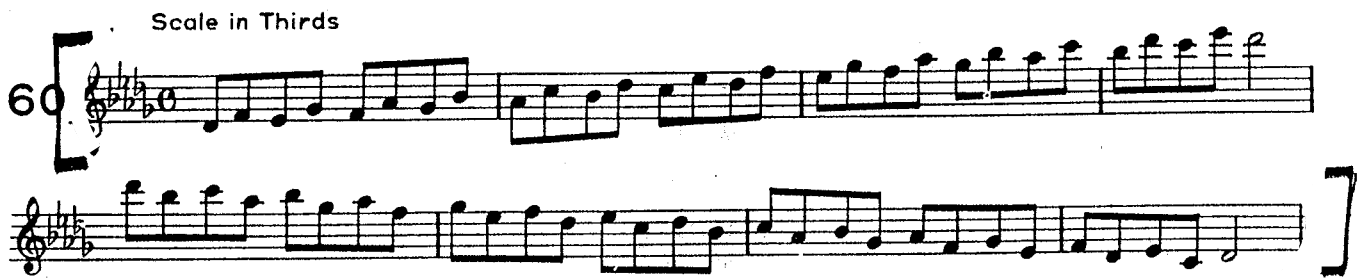
Diminished 7th Chord

28

Musical notation for exercise 28, Diminished 7th Chord. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff shows the ascending scale, and the second staff shows the descending scale.

59  *simile*

This block contains the musical notation for measures 59 and 60. It consists of four staves of music in a treble clef with a key signature of two flats (B-flat and E-flat). The music is a scale in thirds, starting on G4 and ascending to G5. A *simile* marking is placed under the first staff of this section.

60  Scale in Thirds

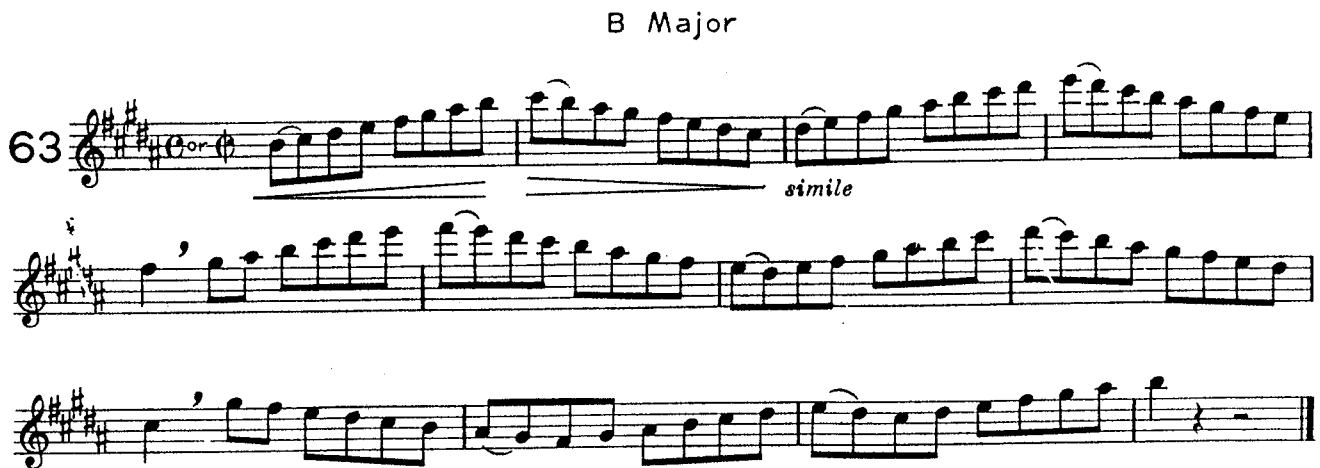
This block contains the musical notation for measure 60, which is the second half of the scale in thirds exercise. It consists of two staves of music in a treble clef with a key signature of two flats. The exercise is enclosed in large square brackets.

61  Common Chord

This block contains the musical notation for measure 61, labeled "Common Chord". It consists of one staff of music in a treble clef with a key signature of two flats. The measure contains a single chord, likely a common chord in the key of B-flat major.

62  Dominant 7th Chord

This block contains the musical notation for measure 62, labeled "Dominant 7th Chord". It consists of one staff of music in a treble clef with a key signature of two flats. The measure contains a dominant 7th chord, likely F7 in the key of B-flat major.

63  B Major *simile*

This block contains the musical notation for measure 63, labeled "B Major". It consists of three staves of music in a treble clef with a key signature of two sharps (F# and C#). The music is a scale in thirds, starting on B4 and ascending to B5. A *simile* marking is placed under the first staff of this section.

## Studies in Articulation

The material for this section has been taken for the most part from various standard methods for the flute and the violin.

Play the exercises as quickly as technic permits unless otherwise indicated.

1



Moderato, ma con impeto

2



3



18

Andantino

19

*dolcissimo*

*deciso.*

*p* *f* *> Fine sf*

*p* *f* *D.C. al Fine*

20

# F MAJOR

Lento e cantabile

Köhler

*p* *f* *p*

*p* *f* *p* *p*

*dolce* *mf* *mf* *p*

*f* *p* *f*

*f* *p* *f*

*p* *p un poco animato*

*cresc* *mf* *f*

*dim. e rallent.*

*p* *p*

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

*decresc.* *p* *rallent.* *pp*

Vivace

Kummer

The musical score consists of ten staves. The first staff is a piano introduction with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of triplet eighth notes. The second staff continues the piano part with accents and fortissimo (*sf*) dynamics. The third staff introduces a vocal line with lyrics "cres - cen - do" and dynamics ranging from piano (*p*) to fortissimo (*sf*). The fourth staff continues the vocal line with lyrics "cres - cen" and fortissimo (*fz*) dynamics. The fifth staff continues the vocal line with lyrics "do" and fortissimo (*fz*) dynamics. The sixth staff continues the vocal line with fortissimo (*fz*) dynamics and a fortissimo (*ff*) dynamic marking. The seventh staff features a vocal line with trills (*tr*) and a dolce dynamic. The eighth staff continues the piano part with piano (*p*) and fortissimo (*sf*) dynamics. The ninth staff continues the piano part with fortissimo (*f*) dynamics. The tenth staff concludes the piece with fortissimo (*ff*) dynamics and a fermata.

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

OBOE & ENGLISH HORN\*      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending.

Chromatic:                      full range of the instrument  
Major Scales:                  C G D A E F Bb Eb Ab  
Melodic Minor Scales:      a e b f# c# d g c f

Books:                      Selected Studies for Oboe - Voxman/Rubank Publication  
                                    Advanced Method for Oboe, Vol. 1 – Voxman & Gower/Rubank  
Publication

Set I (2008-2009)	Selected Studies	p. 6	F Major
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CDMMEA All-District Auditions  
Tuesday, October 12, 2010  
Camdenton High School

p. 6	#6
p. 6	#7
p. 6	#8
p. 36-37	#20

CDMMEA All-District Concert  
Saturday, November 6, 2010  
Camdenton High School

p. 8	d minor
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All-State Band Auditions  
Saturday, December 4, 2010  
Hickman High School

p. 7	#13
p. 10	#28
p. 10	#29
p.23	#5

Set III (2010-2011)	Selected Studies	p. 21	b minor
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Advanced Method

p. 9	#27
p. 11	#37
p. 11	#38
p. 35	#18

Set IV (2011-2012)	Selected Studies	p. 20	D Major
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Advanced Method

p. 17	#66
p. 15	#58
p. 15	#59
p. 42	#24

\*The use of English Horn is on an “as needed basis.” Check at the All-State registration table to determine if the audition is needed.



# B Minor

DROUET

Adagio cantabile

*p*

*con espress*

*p*

*poco rit.*

*a tempo*

*dim.*

21

Thirds

22

Common chord

23

Dominant 7th chord

24

### D Minor

Natural

Harmonic

25

Melodic

○ No register key  
● register key  
○ 3rd register key

26

Thirds

27

33

34

35

Thirds

36

Common chord

37

Dominant 7th chord

38

Natural

E Minor

Harmonic

39

Melodic

5 B

Allegro non tanto

NIEMANN

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

Allegro

HOHMANN

19 *mf* *mf* *p* *p* *f* *segue*

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

BASSOON                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending.

Chromatic:                      full range of the instrument  
Major Scales:                    C G D A E F Bb Eb Ab  
Melodic Minor Scales:        a e b f# c# d g c f

Books: Practical Method for Bassoon – Julius Weissenborn/Carl Fischer Publication

<p>CDMMEA All-District Auditions Tuesday, October 12, 2010 Camdenton High School</p> <p>CDMMEA All-District Concert Saturday, November 6, 2010 Camdenton High School</p> <p>All-State Band Auditions Saturday, December 4, 2010 Hickman High School</p>	p. 35	Allegro – first 3 lines
	p. 43	first 4 lines
	p. 69	#5
	p. 81	#2
	p. 86	#12 – first page only
<hr/>		
	p. 30	Allegro Moderato – lines 3, 4, 5, & 6
	p. 40	Poco Allegro – first 4 lines
	p. 66	#2
	p. 82-83	#5
	p. 86	#11

<p>Set III                      Practical Method (2010-2011)</p> <p>( ) = DISTRICTS        [ ] = STATE</p>	p. 41	Allegretto – lines 7, 8, 9, & 10
	p. 45	Allegro – lines 7, 8, 9, & 10
	p. 62	lines 1, 2, 3, & 4
	p. 67	#11
	p. 81	#1

<p>Set IV Practical Method (2011-2012)</p>	p. 31	Andante – lines 8, 9, & 10
	p. 37	Andante – lines 2, 3, 4, 5, & 6
	p. 47	Marcia – lines 7, 8, 9, & 10
	p. 67	#10
	p. 82	#4

Moderato assai.

First system of musical notation, bass clef, common time, starting with a forte dynamic marking.

L'istesso tempo.

L'istesso tempo.

Second system of musical notation, bass clef, common time, marked dolce.

Moderato assai.

Third system of musical notation, bass clef, 3/4 time, marked dolce.

Fourth system of musical notation, bass clef, 3/4 time, marked p and sf.

(Scale of D major through two octaves)

Fifth system of musical notation, bass clef, common time, D major scale.

Sixth system of musical notation, bass clef, common time, D major scale.

Allegretto.

Seventh system of musical notation, bass clef, 3/8 time, marked dolce and f.

Eighth system of musical notation, bass clef, 3/8 time, marked f and Fine.

TRIO.

Ninth system of musical notation, bass clef, 3/8 time, marked dolce and p.

Tenth system of musical notation, bass clef, 3/8 time, marked p and f, ending with D.C. al Fine.

(Scale of B minor through two octaves)

Eleventh system of musical notation, bass clef, common time, B minor scale.

Andante.

Twelfth system of musical notation, bass clef, 6/8 time, marked dolce.

Thirteenth system of musical notation, bass clef, 6/8 time.

Fourteenth system of musical notation, bass clef, 6/8 time.

Langsam.

Allegro ma non troppo.

(Scale of E minor through two octaves)

Allegro.

With full tone

(Scale of F major through two octaves)

The Long Grace Note (*appoggiatura*)  
**Andante sostenuto.**

*dolce, ma con espressione*

*poco f*

*f* *p* *mfz*

*dolce*

Detailed description: This section contains three systems of musical notation. The first system shows a treble clef staff with a 4/4 time signature, featuring a melody with grace notes and slurs. The second system shows a bass clef staff with a similar melody. The third system shows a grand staff (treble and bass clefs) with a more complex accompaniment. Dynamics include *dolce, ma con espressione*, *poco f*, *f*, *p*, and *mfz*.

The Short Grace Note (*acciaccatura*)  
**Allegretto.**

*p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*cresc.* *f*

Detailed description: This section contains three systems of musical notation. The first system shows a treble clef staff with a 6/8 time signature, featuring a melody with short grace notes. The second system shows a bass clef staff with a similar melody. The third system shows a grand staff with a more complex accompaniment. Dynamics include *p*, *f*, *cresc.*, and *f*.

The Grace of Two or More Notes  
Played **Patetico.**

*ff* *mf* *sf*

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

Detailed description: This section contains three systems of musical notation. The first system shows a treble clef staff with a 2/4 time signature, featuring a melody with groups of two or more notes. The second system shows a bass clef staff with a similar melody. The third system shows a grand staff with a more complex accompaniment. Dynamics include *ff*, *mf*, *sf*, *p*, and *f*.

**Andante maestoso.**

*mf*

Detailed description: This section contains two systems of musical notation. The first system shows a bass clef staff with a 6/8 time signature, featuring a melody with grace notes. The second system shows a grand staff with a more complex accompaniment. Dynamics include *mf*.

Played

Detailed description: This section contains one system of musical notation showing a grand staff with a complex accompaniment. Dynamics include *mf*.



3.

3.

7.

8.

9.

10.

1.

# FIFTY ADVANCED STUDIES

(in all keys)

**Allegro moderato.**

Julius Weissenborn

1.

With full tone

**Allegretto. (Tempo di Minuetto.)**

*risoluto*

*f*

*p*

*f*

*p*

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

Bb SOPRANO CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
 Major Scales: C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Thirty-two Etudes for Clarinet – C. Rose/Carl Fischer Publication  
 Klose Method for Clarinet – Simeon Bellison (revised)/Carl Fischer Publication

Set I (2008-2009)	Thirty-Two Etudes	p. 20 p. 21	#20 – first 8 lines all
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Klose

p. 126	Ab Major
p. 128	lines 5, 6, & 7
p. 132	#9

CDMMEA All-District Auditions  
 Tuesday, October 12, 2010  
 Camdenton High School

CDMMEA All-District Concert  
 Saturday, November 6, 2010  
 Camdenton High School

All-State Band Auditions  
 Saturday, December 4, 2010  
 Hickman High School

Set III (2010-2011)	Thirty-two Etudes	p. 6 p. 24	#5 #24 – first 8 lines
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Klose

p. 127	A Major – line 7
p. 128	line 10 last measure, line 11,12, & 13
p. 129	line 10, bar 2 thru line 11, bar 1

( ) = DISTRICTS      [ ] = STATE

Set IV (2011-2012)	Thirty-two Etudes	p. 17 p. 26	#17 #26 – first 6 ½ lines
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Klose

p. 127	B Major – line 2, bar 3 thru line 3, bar 3
p. 128	lines 1, 2, & 3
p. 129	line 8, bar 2 thru line 9, bar 1

Clarinet

5 *Adagio*

*p con espress.*

*cresc.* *f* *p*

*poco cresc.*

*f*

*f* *dim.* *p* *f*

*bien soutenu*

*f* *p* *mf*

*p* *3* *3* *3* *3*

*cresc. -*

*- f* *poco dim.* *p* *dolce*

*p* *pp*

Clarinet

*Allegro moderato*

The musical score consists of 12 staves of music. The first staff begins with a large, stylized clef and the number '24' to its left. The music is written in G-flat major (two flats) and 4/4 time. The tempo is marked 'Allegro moderato'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The score concludes with a double bar line and repeat dots at the end of the twelfth staff.

E $\flat$  Minor

B Major

G $\sharp$  Minor

E Major

C $\sharp$  Minor

A Major

F $\sharp$  Minor

D Major

B Minor

G Major

E Minor

C Major

BROKEN CHORDS OF THE TONIC  
AND ITS INVERSIONS IN ALL KEYS

This musical score consists of 12 staves of music, each representing a different key signature. The first staff is in C major. The second staff is in C minor. The third staff is in D major. The fourth staff is in D minor. The fifth staff is in E major. The sixth staff is in E minor. The seventh staff is in F major. The eighth staff is in F minor. The ninth staff is in G major. The tenth staff is in G minor. The eleventh staff is in A major. The twelfth staff is in A minor. Each staff contains a sequence of broken chords, with notes grouped in circles and stems pointing downwards. The chords are broken in a consistent pattern across all keys. The key signatures are indicated by natural signs, flats, and sharps at the beginning of each staff.

VARIOUS PATTERNS OF THE TONIC CHORD  
IN ALL KEYS

5.

This musical exercise consists of 13 staves of music, each representing a different key signature. The first staff is in C major. The subsequent staves progress through the major keys: C major, G major, F major, C minor, G minor, F minor, C major, G major, F major, C minor, G minor, F minor, and finally C major. Each staff contains a complex rhythmic pattern of eighth and sixteenth notes, with various chordal textures and articulations. The exercise is designed to demonstrate how the tonic chord functions in different harmonic contexts across all twelve keys.



# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

E♭ ALTO CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

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Chromatic: full range of the instrument  
 Major Scales: C G D A E F B♭ E♭ A♭  
 Melodic Minor Scales: a e b f♯ c♯ d g c f

Books: 21 Foundation Studies for Alto and Bass Clarinet – Wm. Rhoads/Southern Pub.  
 (Older edition of this book = page number different by minus 2)  
 Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

Set I (2008-2009)	21 Foundation Studies	p. 16	#9
	Introducing	p. 13	#5
		p. 16	#5
		p. 20	#6
		p. 36	#2 slurred
	CDMMEA All-District Auditions Tuesday, October 12, 2010 Camdenton High School		
	CDMMEA All-District Concert Saturday, November 6, 2010 Camdenton High School	Studies p. 29	#19
	All-State Band Auditions Saturday, December 4, 2010 Hickman High School	p. 14	#5
		p. 22	#3
		p. 24	#3
		p. 36	#5
<hr/>			
Set III (2010-2011)	21 Foundation Studies	p. 32	#21 omit for districts
	Introducing	p. 9	#4
		p. 17	#5
		p. 26-27	#5 ALL, no repeat
		p. 37	#3
	( ) = DISTRICTS [ ] = STATE		
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Set IV (2011-2012)	21 Foundation Studies	p. 21	#13
	Introducing	p. 11	#1
		p. 12	#5
		p. 15	#4
		p. 42	Pastorale

Moderato

*mf*

(9) (17)

(25)

(33)

(41)

(49)

(57)

(65)

# The Accent (Sforzando)

The accent or *sforzando* mark (>) placed over or under a note indicates additional force is to be used. The degree of emphasis must be left to the good taste of the performer. Accents in soft music generally call for less additional emphasis than accents in loud music.

1 **Andante**

## EXCERPT FROM IL TROVATORE

VERDI

2 **Allegro**

3

## STUDY IN EXPRESSION

**Moderato**

# Studies in E Minor

## Preparatory Studies

1

## Harmonic Minor Scale

2

## Melodic Minor Scale

3

## Andante

4

## Allegro energico

5

# Studies in D Major

Scale

Optional

cover one-half hole

Scale in Thirds

Optional

Arpeggio

## DOTTED RHYTHMS IN 3/8

4 Andante (in three)

*p dolce*

*f*

*p*

*p*

*f*

*p*

*p*

*cresc.*

*f*

*p*

5 As fast as technic will permit.

segue  
continue to next page, NO REPEAT...

### Studies in B Minor

1 Harmonic Minor Scale

2 Melodic Minor Scale

### THE POOR ORPHAN

SCHUMANN

3 Lento (in four) (♩ = 88)

4 Allegro moderato

Andante

6

*dolce*

*p*

*mf* *dolce*

As fast as technic will permit.

7

*f*

*mf* *p*

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

### Studies in F Minor

Harmonic Minor Scale

1

Melodic Minor Scale

2

Allegretto

3

*mf* *sf*

*mf* *sf*

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

Bb BASS CLARINET

Sets I, II, III, IV

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Chromatic: full range of the instrument

Major Scales: C G D A E F Bb Eb Ab

Melodic Minor Scales: a e b f# c# d g c f

Books: 21 Foundation Studies for Alto and Bass Clarinet – Wm. Rhoads/Southern Pub.

(Older edition of this book = page number different by minus 2)

Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

Set I (2008-09)	21 Foundation Studies	p. 29	#19
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	Introducing	p. 14	#5
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	CDMMEA All-District Auditions Tuesday, October 12, 2010 Camdenton High School	p. 22	#3
		p. 24	#3
		p. 36	#5

	CDMMEA All-District Concert Saturday, November 6, 2010 Camdenton High School	p. 32	#21
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	All-State Band Auditions Saturday, December 4, 2010 Hickman High School	p. 9	#4
		p. 17	#5
		p. 26-27	#5
		p. 37	#3

Set III (2010-11)	21 Foundation Studies	p. 21	#13
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	Introducing	p. 11	#1
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		p. 12	#5
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		p. 15	#4
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		p. 42	Pastorale
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( ) = DISTRICTS      [ ] = STATE

Set IV (2011-12)	21 Foundation Studies	p. 16	#9
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	Introducing	p. 13	#5
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		p. 16	#5
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		p. 20	#6
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		p. 36	#2 slurred
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SUMMER

Un poco allegro

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The music is written in a treble clef and features a continuous eighth-note accompaniment with slurs and accents. The dynamics are marked as follows: *mf* at the beginning, *p* in the second and third staves, *dim.* in the fourth staff, *mf* in the fifth staff, *f* in the sixth staff, *dim.* in the seventh staff, *p* in the eighth staff, *decresc.* in the ninth staff, and *all.* at the end. Measure numbers (9), (17), and (25) are indicated at the start of their respective staves. The score is enclosed in large square brackets at the beginning and end.

# Studies in Articulation

1

*simile*

Also play the above exercise with the following articulations:

(a) (b) (c) (d)

## TRIPLET ARTICULATIONS

2

Slowly and carefully

*p*

# Studies in C Major

Scale

1

Scale in Thirds (use different articulations)

2

Arpeggio (use different articulations)

3

Play as rapidly as technic will permit.

4

## ETUDE IN C MAJOR

BERR

Andante

*mf* *f*

# Studies in D Minor

1 Harmonic Minor Scale Optional

2 Melodic Minor Scale Optional

3

4 Allegro

# Pastorale and Bourrée

## I - PASTORALE

GERMAN

Andantino (in two)  
2 §

*p*

3

Più moto  
*p*

*accel.*

*f*

*pp a tempo*

3 §

*D. S. al* ☉

3

*f*

*ad lib.*

*f* *p* *p*

*p*

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

Eb or Bb CONTRA CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
 Major Scales: C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: 21 Foundation Studies for Alto and Bass Clarinet – Wm. Rhoads/Southern Pub.  
 (Older edition of this book = page number different by minus 2)  
 Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

Set I (2008-09)	21 Foundation Studies	p. 32	#21
	Introducing	p. 9	#4
		p. 17	#5
		p. 26-27	#5
		p. 37	#3
CDMMEA All-District Auditions Tuesday, October 12, 2010 Camdenon High School			
CDMMEA All-District Concert Saturday, November 6, 2010 Camdenon High School			
All-State Band Auditions Saturday, December 4, 2010 Hickman High School			
		p. 21	#13
		p. 11	#1
		p. 12	#5
		p. 15	#4
		p. 42	Pastorale

Set III (2010-11)	21 Foundation Studies	p. 16	#9
	Introducing	p. 13	#5
		p. 16	#5
		p. 20	#6
		p. 36	#2 slurred

**( ) = DISTRICTS      [ ] = STATE**

Set IV (2011-12)	21 Foundation Studies	p. 29	#19
	Introducing	p. 14	#5
		p. 22	#3
		p. 24	#3
		p. 36	#5

Allegro non troppo

*p*

*cresc.*

(9)

*mf*

*dim.*

*p*

*cresc.*

*mf*

(17)

*cresc.*

(25)

*dim.*

*p*

*dim. rall.*

# Studies in A Minor

## Harmonic Minor Scale

1

## Melodic Minor Scale

2

3

## PETITE ROMANCE

SCHUMANN

Not too quickly (♩ : 96)

The abbreviation *fp* (*forte piano*) means an accented note followed by an immediate *piano*.

4

## ETUDE IN A MINOR

Adagio

5



# Studies in G Major

1 Scale

2 Scale in Thirds

3 Arpeggio

## EXCERPT FROM SONATA, Op. 49, No. 2

BEETHOVEN

4 Tempo di minuetto

## SYNCOPIATION IN C

5 Moderato  
Practice first in 4/4

# Studies in B $\flat$ Major

1 Preparatory Studies

2 Scale

3 Scale in Thirds

4 Arpeggio

5 Andante con moto

no repeats for districts

## ARPEGGIO STUDY


6 Moderato

## Studies in Ab Major

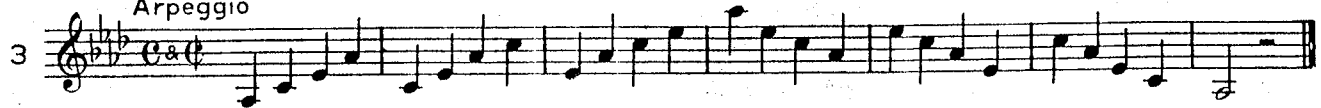
## Scale

1 

## Scale in Thirds

2 

## Arpeggio

3 

## Andante

4 

*with a full tone*





## Poco lento

5 

*p*



*mf* *p*



# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

ALTO SAXOPHONE            Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of one octave, two when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:                    full range of the instrument  
Major Scales:                C G D A E F Bb Eb Ab  
Melodic Minor Scales:     a e b f# c# d g c f

Books:                    Selected Studies for Saxophone – Voxman/Rubank Publication  
                                Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication

Set I (2008-09)	Selected Studies  Universal-Prescott	p. 3 p. 6 p. 42 p. 208 p. 208 p. 212 p. 214	all all #78 #3 #5 #3 lines 1, 2, & 3
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CDMMEA All-District Auditions  
Tuesday, October 12, 2010  
Camdenton High School

CDMMEA All-District Concert  
Saturday, November 6, 2010  
Camdenton High School

All-State Band Auditions  
Saturday, December 4, 2010  
Hickman High School

p. 9 p. 29 p. 42 p. 209 p. 209 p. 212 p. 214	all all #79 #8 #10 #4 last 3 lines
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Set III (2010-11)	Selected Studies  Universal-Prescott	p. 5 p. 7 p. 44 p. 210 p. 210 p. 213 p. 214	Mod. Assai all #88 #16 #17 #11 lines 7, 8, 9, & 10
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Set IV (2011-12)	Selected Studies  Universal-Prescott	p. 8 p. 15 p. 44 p. 210 p. 210 p. 212 p. 214	Andante Vivace #86 #15 #18 #6 lines 4, 5, & 6
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Three staves of musical notation in treble clef, 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some beamed together, with various articulations and slurs.

Moderato assai (in 4) MÜLLER

A large bracket on the left side of the page encompasses the following musical notation. It consists of ten staves in treble clef, 4/4 time. The key signature remains one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *p* (piano). The notation includes many slurs and accents.

(1)

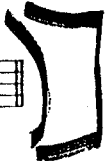
A small musical notation fragment on a single staff, showing a trill (tr) over a note.

*Alegro*

The musical score is written on 11 staves in a single system. It begins with a large bracket on the left side. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Alegro* and the dynamic is *f*. The music consists of a single melodic line with intricate rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are various articulations such as slurs, accents, and hairpins. A dynamic change to *ff* (fortissimo) occurs in the 10th staff. The score concludes with a large bracket on the right side. The key signature changes to two flats (B-flat and E-flat) in the 10th staff, and back to one flat in the 11th staff. The piece ends with a final note and a fermata.



88.   
 Count: 1, 2, 1, 2.

89.   
 Count: 1, 2, 3.



90.   
 Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.  
 Count: 1, 2, 1, 2.



Gb major.



Eb minor.



E minor.



D major.





No 7. *G $\flat$  major.*



*E $\flat$  minor.*



No 8. *G major.*



*E minor.*



No 9. *D major.*



*B minor.*



No 10. *A major.*



*F $\sharp$  minor.*



No 11. *E major.*



*C $\sharp$  minor.*



No 12. *B major.*



*G $\sharp$  minor.*



Exercise on different Diminished Sevenths.

Set 3/16

A musical exercise consisting of four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The music is written in a single melodic line with eighth notes and slurs. The second staff changes the key signature to two flats (B-flat and E-flat). The third staff changes to three flats (B-flat, E-flat, and A-flat). The fourth staff changes to four flats (B-flat, E-flat, A-flat, and D-flat). The exercise concludes with a double bar line and a fermata.

Exercise on the Succession of four Diminished Sevenths.

A musical exercise consisting of three staves of music. The first staff is in treble clef, common time, and one flat. The second staff is in treble clef, common time, and two flats. The third staff is in treble clef, common time, and three flats. The exercise features a sequence of four diminished seventh chords, each with a melodic line above it, and a bass line below. The exercise ends with a double bar line.

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

TENOR SAXOPHONE

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of one octave, two when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument

Major Scales: C G D A E F B $\flat$  E $\flat$  A $\flat$

Melodic Minor Scales: a e b f $\sharp$  c $\sharp$  d g c f

Books: Selected Studies for Saxophone – Voxman/Rubank Publication  
Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication

Set I (2008-09)	Selected Studies  Universal-Prescott	p. 9 p. 29 p. 42 p. 209 p. 209 p. 212 p. 214	all all #79 #8 #10 #4 last 3 lines
<p><b>CDMMEA All-District Auditions Tuesday, October 12, 2010 Camdenton High School</b></p> <p><b>CDMMEA All-District Concert Saturday, November 6, 2010 Camdenton High School</b></p> <p><b>All-State Band Auditions Saturday, December 4, 2010 Hickman High School</b></p>		p. 5 p. 7 p. 44 p. 210 p. 210 p. 213 p. 214	Mod. Assai all #88 #16 #17 #11 lines 7, 8, 9, & 10

Set III (2010-11)	Selected Studies  Universal-Prescott	p. 8 p. 15 p. 44 p. 210 p. 210 p. 212 p. 214	Andante Vivace #86 #15 #18 #6 lines 4, 5, & 6
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**( ) = DISTRICTS      [ ] = STATE**

Set IV (2011-12)	Selected Studies  Universal-Prescott	p. 3 p. 6 p. 42 p. 208 p. 208 p. 212 p. 214	all all #78 #3 #5 #3 lines 1, 2, & 3
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# D Minor

HEINZE

Andante

*p espress*

*f* *fz*

*cresc.*

*f* *p*

*mf leggiero*

*3 3*

*cresc.* *ff*

*p* *dim.*

Vivace

FERLING

*f*

*p*

*cresc.*

*dr.*

*ff*

Self  
Soprano

86. *T*  
 Count: 1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2.

1, 2. 1, 2. 1, 2. 1, 2.

87. *T T*  
 Count: 1, 2. 1, 2.

89. *T*  
 Count: 1. 2. 3.

90. *T*  
 Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.  
 Count: 1, 2. 1, 2.

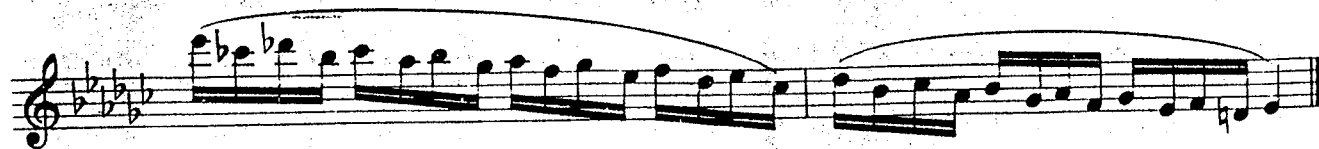
1, 2, 3, 4, 5, 6.  
1, 2.

G $\flat$  major.

No 13. 

E $\flat$  minor.

No 14. 



G major.

*Solo Tenor*  
No 15. 

B minor.

*Solo Tenor*  
No 18. 



# Studies on the Major and Minor Chords.

No 1. C major.

A minor.

No 2. F major.

D minor.

No 5. Ab major.

F minor.

No 6. Db major.

Bb minor.



Exercise 214

Exercise on the Succession of four Diminished Sevenths.

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

BARITONE SAXOPHONE

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of one octave, two when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
 Major Scales: C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Selected Studies for Saxophone – Voxman/Rubank Publication  
 Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication

Set I (2008-09)	Selected Studies  Universal-Prescott	p. 5 p. 7 p. 44 p. 210 p. 211 p. 213 p. 214	Mod. Assai all #88 #17 #22 #10 lines 7, 8, 9, & 10
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CDMMEA All-District Auditions  
 Tuesday, October 12, 2010  
 Camdenton High School

CDMMEA All-District Concert  
 Saturday, November 6, 2010  
 Camdenton High School

All-State Band Auditions  
 Saturday, December 4, 2010  
 Hickman High School

		p. 8 p. 15 p. 44 p. 210 p. 210 p. 212 p. 214	Andante Vivace #86 #15 #18 #3 lines 4, 5, & 6
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Set III (2010-11)	Selected Studies  Universal-Prescott	p. 3 p. 6 p. 42 p. 208 p. 209 p. 212 p. 214	all all #78 #4 #12 #6 lines 1, 2, & 3
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( ) = DISTRICTS      [ ] = STATE

Set IV (2011-12)	Selected Studies  Selected Studies	p. 9 p. 29 p. 42 p. 209 p. 209 p. 212 p. 214	all all #79 #8 #9 #4 last 3 lines
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Molto allegro

HEINZE

The musical score is written on 12 staves. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Molto allegro'. The first staff starts with a dynamic marking of 'f' and a breath mark. The music consists of rapid sixteenth-note passages, often beamed together. The score includes various musical notations such as slurs, accents (>), and trills (tr). The key signature changes to one flat (Bb) in the eighth staff. The piece concludes with a double bar line and a fermata on the final note of the twelfth staff.

# F Major

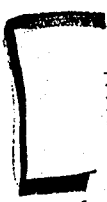
FEDOROW

Andante

*p*

(1)


(2)

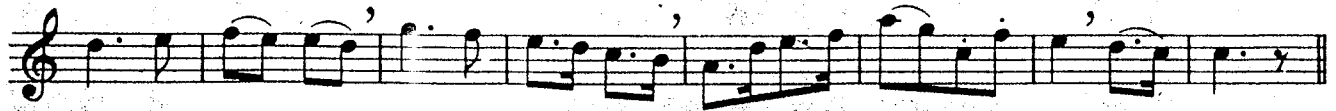


The musical score is written in F Major (one flat) and 3/4 time. It begins with a piano (*p*) dynamic and an Andante tempo. The first staff features a trill marked (1) and a second staff with a trill marked (2). The piece progresses through several measures with dynamics ranging from piano to forte (*f*). Performance markings include *cresc.* (crescendo), *accel.* (accelerando), and *rall.* (ritardando). The score concludes with a piano-piano (*pp*) dynamic. The piece is enclosed in hand-drawn brackets at the beginning and end.

(1)

(2)

77.    
 Count: 1, 2. 1, 2. 1, 2.




78.    
 Count: 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.



1, 2, 3. 1, 2, 3.



Exercises on Rests.

The Rest on the first beat.

80.    
 Count: 1, 2, 3, 4. 1, 2, 3, 4.



The Rest on the second beat.

81.    
 Count: 1, 2, 3, 4. 1, 2, 3, 4.



## Interval Exercises on the Major and Minor Scales.

C major.



A minor.



D minor.



E $\flat$  major.

No 7.

D $\flat$  major.

No 11.

B $\flat$  minor.

No 12.

# Studies on the Major and Minor Chords.

No 1. C major.

A minor.

No 2. F major.

D minor.

No 5. Ab major.

F minor.

No 6. Db major.

Bb minor.



## Exercise on the Chords of the Dominant Seventh.

A musical exercise consisting of three staves of music. The first staff begins with a treble clef and a common time signature. The music features a sequence of dominant seventh chords, with notes grouped by slurs and accented. The second staff continues the sequence, and the third staff concludes it with a final chord and a fermata. The exercise is framed by large square brackets on the left and right sides.

## Exercise on the Succession of four Diminished Sevenths.

A musical exercise consisting of three staves of music. The first staff begins with a treble clef and a common time signature. The music features a sequence of four diminished seventh chords, with notes grouped by slurs and accented. The second staff continues the sequence, and the third staff concludes it with a final chord and a fermata.