Florida Bandmasters Association

2025 ALL-STATE **CONCERT BAND** AUDITION REQUIREMENTS

(For the 9th and 10th grade All-State Band – auditioning in September of 2024 for the January 2025 FMEA Conference)

BRASS & PERCUSSION

1. All-State Concert Band membership rules and regulations:

- a) The student must be in the ninth or tenth grade.
- b) The decision of the selection committee is final.
- c) Only instruments listed on the All-State Application or in the 2025 All-State Concert Band Requirements printed in the handbook may audition.
- d) String Bass students should audition through the Florida Orchestra Association and must be a member of the band or orchestra program at their school.
- e) The student must be a member of the band program at their school and have their name submitted on the proper All-State Application form. The Application form must be typed and signed by the band director and principal. The Application form must be submitted by the proper deadline date as set by the District.
- f) The band director must be a member of FBA/FMEA by September 1, 2024.
- g) Students selected for any of the All-State groups must bring their own music stand, instrument, band uniform, etc.

All-State Concert Band Audition Requirements for Brass and Percussion:

When the student enters the room, he/she will be asked to perform:

- a) The specific prepared exercises for their instrument(s) as listed in the All-State Concert Band Audition Requirements. Note the suggested tempi.
- b) A chromatic scale, (in 45 seconds or less) from memory, covering the range for their instrument (as given in the All-State Concert Band Audition Requirements.) The scale will be performed in even sixteenth notes. A suggested tempo is MM \downarrow = 100. The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- c) Twelve major scales, (in 2:30 minutes or less) from memory, complete with arpeggios, at a minimum tempo of MM = 120. Scales are to be performed within the limits of the listed range (see page 2) and performed in complete octaves (starting and ending with tonic pitches). Students who wish to play 2nd and 3rd octave scales may do so within their specific instrument's range. The scale pattern is: The arpeggio pattern is: The scales will be tongued ascending and slurred descending where applicable. Scales will be performed in the "circle of fourths", starting with the concert key of: C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G.
- A short sight-reading exercise(s) to demonstrate the student's reading ability. The student will have thirty seconds to study the piece before playing it. Percussionists will be required to sight-read on snare and mallets.

2025 All-State Concert Band (9th and 10th grade) Prepared Exercises

Play the entire exercise unless specific measures are indicated.

Euphonium BC; Chromatic: 2 octaves from Bb Trumpet; Chromatic: 2 octaves from C (Baritone T.C. ~ Transpose Exercises) Lyrical Exercise: pg. 7, "Canterbury"; m. 1-20, quarter note = 69 Technical Exercise: pg. 10, "Arabesque"; m. 40 - end, no repeat, quarter note = 104 Lyrical Exercise: pg. 8, #5; m. 1-33 + 1 note (fermata), quarter note = 96 Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bkl) Concert Studies for Trumpet (written for Philip Smith) w/CD Publisher: Curnow Music/Hal Leonard Technical Exercise: pg. 14, "A-Flat Major"; m. 1-23 + 1 note, quarter note = 112 Selected Studies for Trombone by H. Voxman Publisher: Rubank/Hal Leonard **Tuba**; Chromatic: 2 octaves from Bb Horn in F; Chromatic: 2 octaves from F Lyrical Exercise: pg. 35, #11; m. 1-27, quarter note = 80 Lyrical Exercise: pg. 24, #6; top line, beginning - m. 22, no D.C., dotted quarter note = 54 Technical Exercise: pg. 31, #4; all, quarter note = 100 Rubank Advanced Meth**od** Volume II

Technical Exercise: pg. 22, #3; all, top line, no repeats, quarter note = 96

Rubank Advanced Method Volume II

Percussion; Percussionists must audition in all three areas. **Trombone**; Chromatic: 2 octaves from Bb

Lyrical Exercise: pg. 8, #5; m. 1-33 + 1 note (fermata), quarter note = 96

Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)

Technical Exercise: pg. 14, "A-Flat Major"; m. 1-23 + 1 note, quarter note = 112

Selected Studies for Trombone by H. Voxman Publisher: Rubank/Hal Leonard

Bass Trombone; Chromatic: 2 octaves from "pedal" Bb

Lyrical Exercise: pg. 40-41, #29; m. 3 - 27, eighth note = 96

Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bk1)

Technical Exercise: pg. 53, #17; all, (play upper octave on the last 3 notes), quarter note = 88

Rubank Advanced Method Volume II (use TUBA Book)

Mallets: Chromatic: 2 octaves from Bb

Exercise: pg. 44, "Allegretto from Sonatina"; beginning to m. 21 + 1 note, no repeat, quarter note = 110

> Masterworks for Mallets trans. by Beth Gottlieb Publisher: Row-Loff

Snare:

Exercise: pg. 16, Etude #14; m. 1 - 60, dotted quarter note = 96 (8th note = 8th note throughout)

> Portraits in Rhythm (CR 1966) by Anthony Cirone. Publisher: Belwin Mills

Timpani;

Exercise: Etude #16.; all, quarter note = 120

Pedal to the Kettle by Kirk J. Gay Tapspace Publication

TRACK 2

CANTERBURY

James L. Hosay (ASCAP)



TRACK 5

ARABESQUE

Stephen Bulla (ASCAP)





2024-2025 All-State concert Band Horn Teunical 9/10

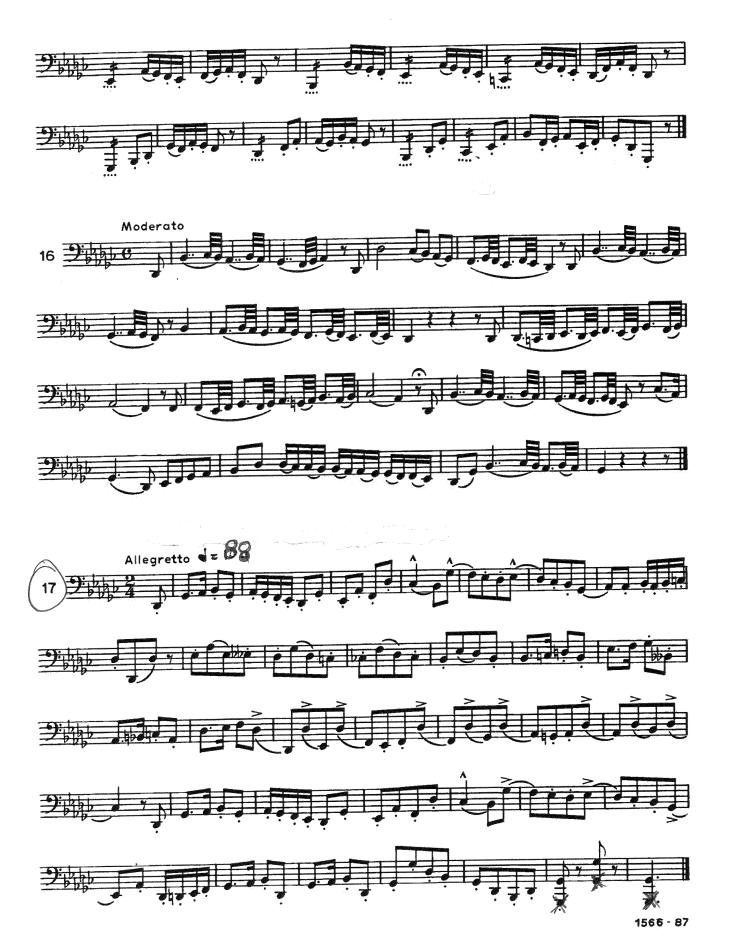


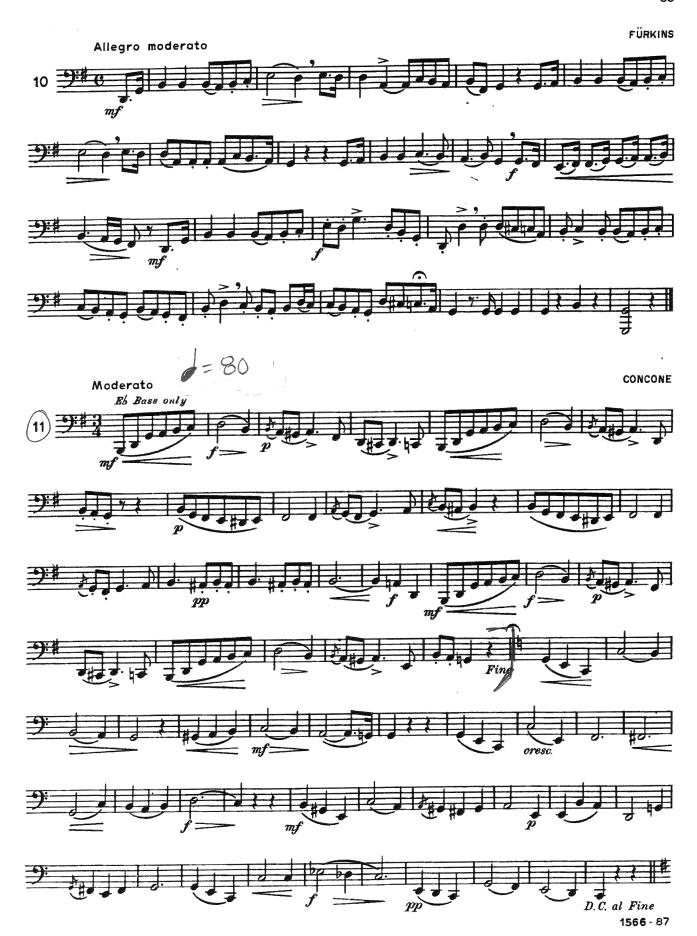


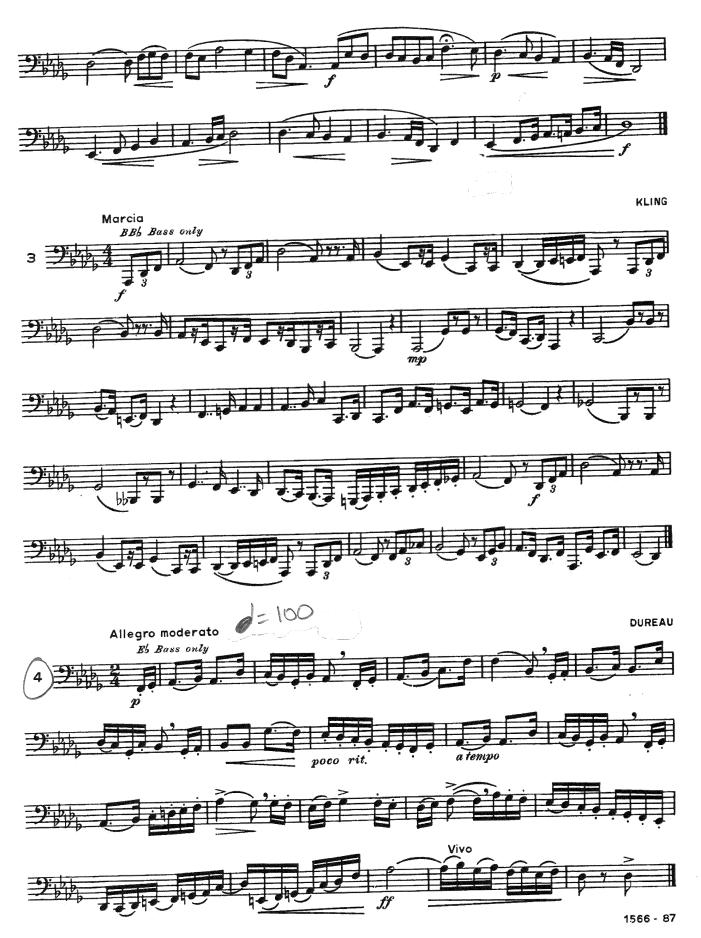
2024 - 2025 Technical 9/10 Concert Band All-State Trombone Euphonium Ab Major 14 GATTI Allegro marziale mfff squillante pp ff squillante M ff squillante pp



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2024-2025 All-State Concert Bond Mallets 9/10

Allegretto from Sonatina

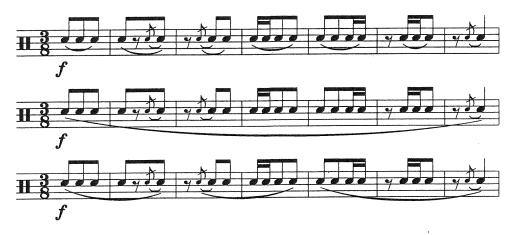




ETUDE #14

As we have progressed through the etudes of Portraits in Rhythm, it should become evident that, in addition to technical considerations, musical form and phrasing are two areas of continuous concern. I stress this because most snare drummers are not adequately trained in this area. Also, many of the phrase markings are not included in the music.

Etude #14 is a straightforward example of music in 3/8 time with a slight inclusion of 2/8 in the middle of the work. The standard approach to phrasing 3/8 time is to place an emphasis on the first beat of each measure. It is also possible, however, that the first theme (the first seven measures) could be played as one long phrase or broken up into several phrases. The next three examples show the possibilities of phrasing these measures. When the phrase marks are omitted in a solo work, such as this, a performer must decide on the interpretation. Each phrase is articulated with a slight accent.



The musical form of Etude #14 begins with a statement of the theme, and is followed by a short transition in line 3 to a second theme (line 3, measure six). A simple development of the opening music follows, and then returns to the original theme with ornamentation (line 7, measure three). Finally, there is a statement of the theme at the end. By realizing its musical form, a return of the themes can be stressed; thereby, presenting a more educated performance.

OBSERVATIONS:

- 1. The opening theme is immediately repeated with accents, determining where the phrase emphasis is placed. In this case, the accents are in contrast to the normal 3/8 phrasing, so the second statement will sound quite different. Remember, an accent is played much stronger than a phrase marking.
- 2. The second theme begins in line 3, measure six, with a series of very soft rolls. The two most difficult technical areas of snare drum playing are very soft and very loud rolls. Be sure the rolls are not pressed into the head. Soft rolls do not need much pressure or speed. The secret is to produce a simple, sustained sound by gently playing a multiple bounce stroke on each stick without accents.

Remember, these two important considerations when playing a soft roll: (a). Do not to put too many bounces in each stroke because the result will be an uneven roll, and (b). do not try to play it too rapidly, because it will sound too loud.

3. In line 6, measure five, there are a series of eighth-note rolls tied to an eighth note with an accent. At the indicated tempo marking (mm = 96), a closed 5-stroke roll will work best. The first three rolls are in 3/8 time; the next three, in 2/8 time, and three more in 3/8 time. The rolls should "feel" differently because of the time signature change (3/8 to 2/8 to 3/8). In 3/8, the rolls will "feel" syncopated; in 2/8, they will not. It will be evident if you tap your foot on the first beat of each measure as indicated below:



4. The original theme returns in line 7, measure three, with the addition of flams and drags. Experience has shown me the most effective way to stick passages, such as this, is to alternate strokes. A left stroke, therefore, is followed by a right flam or drag, and a right flam or drag is followed by a left stroke. The sticking I prefer is as follows:



5. One final observation: Because the original theme is repeated exactly in the final seven measures, be sure its phrasing is the same as the opening.

INTERPRETATIONS:

- 1. The last measure of line 2 begins a series of rudiments, including, a 7-stroke roll, a 5-stroke roll, a 4-stroke ruff, a drag, and a flam. The manner is which these rudiments are performed depends on the context of the work. As a general rule, rudiments are played closed in the Classical style. When the music has a military feeling, play the rudiments in an open manner. Since this is a solo work and the 3/8 time signature does not suggest a military character, perform the rudiments in a closed manner.
- 2. In line 4, measure four, there are six measures of untied rolls. In most snare drum literature, we cannot depend on the composer to use a tie when connecting a roll to the following note. Normally, the roll should be tied to single notes even when the tie is left out. In orchestral music, a determination is made by listening to other instrumentalists, and then, by matching their phrasing. I have been very careful to use a tie when appropriate in Portraits in Rhythm, so, if a roll is untied, it should be played as such. The last two measures of line 4 have a roll followed by a drag. Regardless of the notation, a roll cannot be tied into a flam or drag.
- 3. As mentioned before, the rolls in line 5 are to be 5-stroke rolls. This, of course, would only be accurate at the given tempo marking. If the tempo were slower, a longer roll would be needed, such as a 7- or 9-stroke roll. This brings up the subject of teaching measured rolls. I do not believe measured rolls should be taught immediately to beginning students. It gives them a deceptive understanding of the nature of a roll (which is a sustained sound). Measured rolls work best in a March tempo and I find it beneficial to introduce them after teaching the long roll. (For more information, see The Orchestral Snare Drummer by A.J. Cirone, Published by Warner Bros. Publishing Co.)
- 4. The last two measures of line 5 would be more accurately notated with a phrase marking over the two measures (also suggested by the *diminuendo*). Be sure the dotted quarter note is not accented—it ends the phrase.
- 5. It is important to remember the rule for playing flams or drags in series in orchestral music—Do not alternate flams or drags in a series. In line 8, there are a series of drags from measure two until measure five. Play them all in the same manner; that is, either all right-handed or left-handed. This should be determined by whatever drag was used in measure two—the first in the series of repeated drags.

Etude 16

This straight-ahead etude allows the performer to work on their overall sound. Be observant of the metric modulations in and out of the 3/4 section. The eighth note of the 4/4 section equals the quarter note of the 3/4 section. In this etude you should muffle wherever there are rests. Remember to lift, lift, lift!

