

Florida Bandmasters Association

2025 ALL-STATE SYMPHONIC BAND AUDITION REQUIREMENTS

(For the 11th and 12th grade All-State Band – auditioning in September of 2024 for the January 2025 FMEA Conference)

BRASS & PERCUSSION

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

- The student must be in the eleventh or twelfth grade.
- The decision of the selection committee is final.
- Only instruments listed on the All-State Application or in the 2025 All-State Symphonic Band Requirements printed in the handbook may audition.
- String Bass students should audition through the Florida Orchestra Association and must be a member of the band or orchestra program at their school.
- 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.
- The band director must be a member of FBA/FMEA by September 1, 2024.
- Students selected for any of the All-State groups must bring their own music stand, instrument, band uniform, etc.

2. All-State Symphonic Band Audition Requirements for Brass and Percussion:

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

- The **specific prepared exercises** for their instrument(s) as listed in the All-State Symphonic Band Audition Requirements. **Students will determine tempi.**
- A **chromatic scale**, (in 30 seconds or less) from memory, covering the range for their instrument (as given in the All-State Symphonic Band Audition Requirements.) The scale will be performed in even sixteenth notes. A suggested tempo is $MM \downarrow = 120$. The scale will be tongued ascending and slurred descending where applicable. Scale is to be memorized.
- Twelve major scales**, (in 2:30 minutes or less) from memory, complete with arpeggios, at a minimum tempo of $MM \downarrow = 120$. 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: $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$ The arpeggio pattern is: $\downarrow \downarrow \downarrow \downarrow$ 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, B \flat , E \flat , A \flat , D \flat , G \flat , 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 Symphonic Band (11th and 12th grade) Prepared Exercises

Play the entire exercise unless specific measures are indicated.

<p>Trumpet; Chromatic: 2 octaves from C</p> <p>Technical Exercise: pg. 28, "Dance Etude"; m. 14 - 26 Technical Exercise: pg. 34, "Spinoff No. 2"; m. 1 - 15</p> <p><i>Advanced Concert Studies for Trumpet (written for Philip Smith)</i> Publisher: Curnow Music/Hal Leonard</p>	<p>Euphonium; (BC & TC); Chromatic: 2 octaves from concert B\flat (TC should transpose exercises)</p> <p>Lyrical Exercise: pg. 37, #26; m. 30 - 56</p> <p><i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bkl)</i></p> <p>Technical Exercise: pg. 20, A Minor; m. 1 - 16</p> <p><i>Selected Studies for Trombone by H. Voxman</i> Publisher: Rubank/Hal Leonard</p>
<p>Horn in F; Chromatic: 2 octaves from F</p> <p>Lyrical Exercise: pg. 19, Prelude; all Technical Exercise: pg. 55, #40; m. 1 - 17 + 1 note</p> <p><i>335 Selected Melodious Progressive & Technical Studies (Book 1) Revised by Max Pottag</i> Publisher: Southern Music Co.</p>	<p>Tuba; Chromatic: 2 octaves from B\flat</p> <p>Lyrical Exercise: pg. 37, #44; m. 35 - end, no repeat Technical Exercise: pg. 23, #30; beginning - 22, stop on beat 3, (<i>disregard fermata in m. 18</i>)</p> <p><i>60 Selected Studies for BB flat Tuba C. Kopprasch</i> Publisher: Robert King Music</p>
<p>Trombone; Chromatic: 2 octaves from B\flat</p> <p>Lyrical Exercise: pg. 58, #42; m. 1 - 28 (<i>end on fermatta</i>)</p> <p><i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bkl)</i></p> <p>Technical Exercise: pg. 33, m. 1 - 32</p> <p><i>Selected Studies for Trombone by H. Voxman</i> Publisher: Rubank/Hal Leonard</p>	<p>Percussion; Percussionists must audition in all three areas.</p> <p>Mallets; Chromatic: 2 octaves from B\flat Exercise: pg. 66-67, "Allegro in 3/8 from Sonata VI"; all, no repeats</p> <p><i>Masterworks for Mallets trans. by Beth Gottlieb</i> Publisher: Row-Loff</p> <p>Snare; Exercise: pg. 4, Etude #2; m. 13 - 50</p> <p><i>Portraits in Rhythm (CR 1966) by Anthony Cirone</i> Publisher: Belwin Mills</p>
<p>Bass Trombone; Chromatic: 2 octaves from pedal B\flat</p> <p>Lyrical Exercise: pg. 17, #13; m. 2 - 23 + 1 note (<i>etude should be performed 1 octave lower than written</i>)</p> <p><i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. by Alan Raph (Bkl)</i></p> <p>Technical Exercise: pg. 41, #48; m. 1 - 14, no repeat</p> <p><i>60 Selected Studies for BB flat Tuba C. Kopprasch</i> Publisher: Robert King Music</p>	<p>Timpani; Exercise: pg. 50-51, "The Black Hammock"; m. 13 - 49</p> <p><i>Pedal to the Kettle by Kirk J. Gay, TapSPACE Pub</i></p>

DANCE ETUDE

Joseph Turrin (ASCAP)

TRACK 14

With energy ($\text{♩} = 72$)

($\text{♩} = \text{♩}$)

The musical score is written in treble clef with a key signature of one flat (B-flat). It begins in 4/4 time and changes to 2/4 time at measure 14. The piece features several sixteenth-note passages, some marked with a '6' for sixteenth notes. Dynamics include *mp*, *cresc.*, *f*, *dim.*, *p*, *Rit.*, and *Warmly*. A handwritten tempo marking $\text{♩} = 72$ is present above measure 14. Measure numbers 14, 27, and 36 are enclosed in boxes. The score concludes with a fermata over the final note.

2024-2025 Hill-Statk Symphonic Band Technical #112

SPINOFF NO. 2

(from Concerto for Trumpet and 5 Players)

Ellen Taaffe Zwilich (BMI)

Marziale (♩ = 132)

f

9

16

p *f*

cresc. *ff*

25

poco f *freely* *ff*

33

in tempo *freely* in tempo *freely* *f* *ff* //

39

A tempo

f sub.

Detailed description: This is a musical score for a trumpet part. It consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The piece is titled 'Spinoff No. 2' and is from a concerto for trumpet and 5 players by Ellen Taaffe Zwilich. The tempo is marked 'Marziale' with a quarter note equal to 132 beats per minute. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *f sub.* (subito forte). There are also performance instructions like 'in tempo', 'freely', and 'A tempo'. Measure numbers 9, 16, 25, 33, and 39 are indicated in boxes. The score ends with a double bar line.

Tempo I?

poco rit.
p

PRELUDE

Andante

PAUL GILSON

7

mf *f* *dim.* *p*
pp *mf* *più f* *ff warmly* *dim.*
mf *mf* *più f* *f* *dim.*
p *f*

PRELUDE

Allegro energico

PAUL GILSON

8

f *stacc.* *dolce* *f* *dolce* *p*
brassy *ff* *not brassy* *ff*
pp dolce, leggero
ff

Musical notation for the first system, consisting of three staves. The first staff begins with a *mf* dynamic. The second staff includes markings for *f*, *rit.*, *dim.*, *a tempo*, *p*, and *cresc.*. The third staff starts with a *f* dynamic.

GALLAY

Allegretto moderato

40

Musical notation for the second system, starting at measure 40. It consists of ten staves. The first staff is marked *mf*. The final staff of the system is marked *f*. The system concludes with a *rall.* marking and a *cresc.* marking.

Selected. Bk. I

cresc.

No. 42

Allegretto (♩ = 104)

The musical score is written on a single bass clef staff in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* (forte) at measure 1. The tempo is marked as Allegretto with a quarter note equal to 104 beats per minute. The piece features a melodic line with various articulations, including slurs, accents, and breath marks. Measure 19 includes a *rall.* (rallentando) marking followed by a return to *a tempo*. The score concludes at measure 30 with a final cadence.

Allegro mosso

ff *vigoroso*

f

p *cresc.*

f *p*

f *p* *cresc poco a poco*

f *p* *cresc poco*

a poco *f*

p *pp*

cresc. *f*

No. 13

Andante cantabile (♩ = 72)

p

7

14

20

rall.

25

a tempo

32

rall. *a tempo*

39

46

52

48 Presto

mf sempre staccato espressivo

f *p* *mf*

p *f* *mf*

p *CRUSC.*

f

mf

f

mf *f*

p *mf*

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26

Staff 26: Bass clef, key signature of one flat. Measures 26-29. Includes a slur over measures 26-29 and a *rall.* marking above measure 29.

30

Staff 30: Bass clef, key signature of one flat. Measures 30-33. Includes a slur over measures 30-33 and an *a tempo* marking above measure 30.

34

Staff 34: Bass clef, key signature of one flat. Measures 34-37. Includes a slur over measures 34-37.

38

Staff 38: Bass clef, key signature of one flat. Measures 38-41. Includes slurs over measures 38-41.

42

Staff 42: Bass clef, key signature of one flat. Measures 42-45. Includes slurs over measures 42-45.

46

Staff 46: Bass clef, key signature of one flat. Measures 46-49. Includes slurs over measures 46-49.

50

Staff 50: Bass clef, key signature of one flat. Measures 50-53. Includes slurs over measures 50-53.

55

Staff 55: Bass clef, key signature of one flat. Measures 55-58. Includes slurs over measures 55-58 and triplet markings (3) under measures 55 and 56.

60

Staff 60: Bass clef, key signature of one flat. Measures 60-63. Includes slurs over measures 60-63 and a triplet marking (3) under measure 60.

64

Staff 64: Bass clef, key signature of one flat. Measures 64-67. Includes slurs over measures 64-67.

68

Staff 68: Bass clef, key signature of one flat. Measures 68-71. Includes slurs over measures 68-71.

A Minor

ROSSARI

Allegro moderato

p

f

Meno

a voce spiegato

sf

f

Tempo I

f allarg. assai

p

f allarg. assai

p

(44) Adagio ♩ = beat

p dolce

p

f

f *p*

f *mf*

f *mf* *p*

p

f

f *p*

p

p *f* *mf*

p cresc. *f*

30 Allegretto

D. C. Fine

Allegro in 3/8 from Sonata VI

G.F. Handel

transcribed by Beth Gottlieb

$\text{♩} = 176$

The musical score is written for mallets in treble clef, 3/8 time, with a key signature of three sharps (F#, C#, G#). The piece is marked 'Allegro' and consists of 32 measures. The score is divided into two systems of four staves each. Measure numbers 1 through 32 are indicated above the notes. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). Performance markings include accents, slurs, and a trill in measure 23. Section markers 'A' and 'B' are placed in boxes above measures 16 and 25 respectively. The score concludes with a double bar line and repeat dots at the end of measure 32.

Allegro in 3/8 from Sonata VI

pg. 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Measures 33-36. Dynamics: *p*. Includes accents (>) and slurs.

Musical staff 2: Treble clef, key signature of three sharps. Measures 37-40. Dynamics: *mp* and *cresc.*. Includes accents (>) and slurs.

Musical staff 3: Treble clef, key signature of three sharps. Measures 41-44. Dynamics: *f*. Includes a trill (*tr*) in measure 43 and slurs.

C

Musical staff 4: Treble clef, key signature of three sharps. Measures 45-48. Dynamics: *p* and *cresc.*. Includes accents (>) and slurs.

Musical staff 5: Treble clef, key signature of three sharps. Measures 49-52. Dynamics: *p*. Includes accents (>) and slurs.

Musical staff 6: Treble clef, key signature of three sharps. Measures 53-56. Dynamics: *f*. Includes a slur across measures 54-55.

D

Musical staff 7: Treble clef, key signature of three sharps. Measures 57-60. Dynamics: *p*. Includes a slur across measures 57-58.

Musical staff 8: Treble clef, key signature of three sharps. Measures 61-64. Dynamics: *f*. Includes a trill (*tr*) in measure 63 and slurs.

ritard 2nd x

Musical staff 9: Treble clef, key signature of three sharps. Measures 65-67. Dynamics: *p*. Includes a trill (*tr*) in measure 66 and a repeat sign at the end.

2

Allegretto ♩ = 144

1. *mf*

2.

3. *pp* *fp* *fp*

4. *fp fp* *fp fp fp fp* *fp*

5. *f* *dim.*

6. *sfz* *p* *tr* *tr* *tr* *tr* *tr* *tr*

7. *mf* *f*

8. *ff*

9.

10. *pp*

11. *mf* *ff*

12.

Detailed description: This is a snare drum score for an All-state Symphonic Band. The piece is in 3/8 time and marked Allegretto with a tempo of 144 beats per minute. The score consists of 12 staves. The first staff begins with a dynamic of *mf*. The second staff continues the rhythmic pattern. The third staff features dynamics of *pp*, *fp*, and *fp*. The fourth staff has dynamics of *fp fp*, *fp fp fp fp*, and *fp*. The fifth staff starts with *f* and ends with *dim.*. The sixth staff includes *sfz*, *p*, and six trills (*tr*). The seventh staff has *mf* and *f*. The eighth staff is marked *ff*. The ninth staff continues the pattern. The tenth staff is marked *pp*. The eleventh staff has *mf* and *ff*. The twelfth staff concludes the piece.

ETUDE #2

The study of a piece of music for snare drum requires the same elements as for any orchestral instrument. As I discussed in the Foreword, musicians deal with rhythm, dynamics, tempo, phrasing, and interpretation. One element that does not apply is intonation. There is the consideration of properly tuning the snare drum, but I will not deal with it at this time.

Let's take a closer look at the area of interpretation. Because of the limited amount of information supplied by the composer, musicians must delve further into the music to determine a composer's intentions. I will be more specific with regards to Etude #2, but there are some general considerations that apply to all music.

Many pieces are composed with an idea in mind: a storm scene, a tranquil atmosphere, dancing, sadness, marching, etc. Music can express unlimited experiences; however, a great deal of music is not programmatic and will present a more difficult problem in developing the character.

Some elements that help us determine its character are:

1. Time Signatures:

This indication can change the character of the music. A marking of 4/4 is quite different from Cut Time. Also, writing in 3/8 time creates a different feeling from 3/4 time.

2. The Tempo Marking:

This is the one, most descriptive element a composer can provide to describe its musical character. If a composer indicates Moderato as the tempo marking, the only information we have is that the tempo is moderate; but, if the tempo marking says Moderato maestoso, we have much more information. This not only says the tempo is moderate, but that the notes must also have a majestic feeling.

3. The Rhythms:

The type of rhythms used can also help a player determine the work's character. Flowing triplets and non-syncopated rhythms are played differently from dotted notes and syncopated rhythms.

4. Accents:

The use of accents is a great help in adding to the work's character—even more helpful is the composer's use of normal accents, wedge accents, and *staccato* indications.

5. Rudiments (Flams, Drags, 4-Stroke Ruffs, etc.)

The use of these rudiments for snare drum parts creates a special character to the music. Other instrumentalists are able to create special inflections with their breath, fingers, embouchure, and bowing; percussionists create these inflections by controlling their sticks and using rudiments.

Each of the etudes in Portraits in Rhythm present different problems within the technical area of performance. Contending with all the dynamic and tempo changes throughout the book demands a certain level of technique. If a technical problem exists in studying one of the etudes, isolate the problem measures and create a technical exercise that incorporates the difficulty. For example, in Etude #2, the drags in line 11 are very difficult in a fast tempo. Pick out the two most difficult measures and repeat them, many times, until they can be played without stumbling.

Once the technical problems have been handled, turn to the more creative part of the study—its musical character. As with any musical work, if the character is not evident, then much of what the composer intends will be lost.

The tempo and phrasing have a lot to do with determining its character. Etude #2 has a metronome marking of 144 to the eighth note and a tempo indication of Allegretto; unfortunately, this does not tell the whole story. Allegretto means "quite lively and moderately fast." This, in itself, is an accurate description of the basic character, but it does not say too much about phrasing. The metronome marking may give us more information but, in this case, it is deceiving.

The indication is for the eighth note, indicating a pulse on each eighth note. A more accurate marking, however, would be for the dotted quarter note to equal 48, giving the impression of one pulse for each measure—a more accurate description of its character. The problem with an indication of $mm = 48$ for the dotted quarter note is the difficulty of practicing with such a slow pulse.

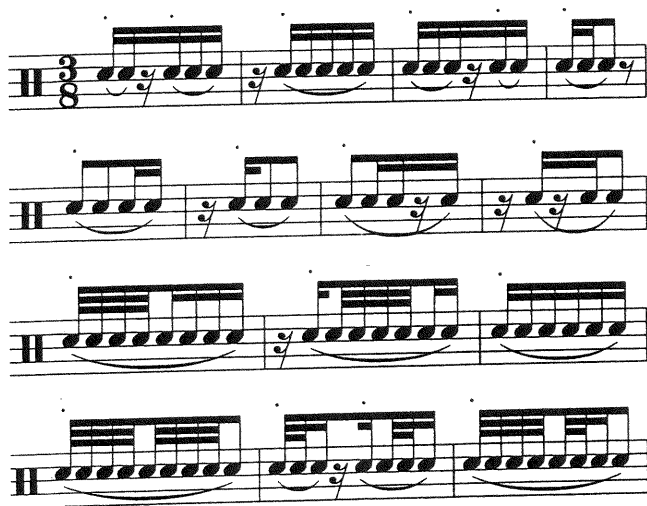
Beyond the two elements just discussed, the performer must determine actual phrasing. In a well-written piece of music, rhythms should also give some evidence of its character.

OBSERVATIONS:

1. To execute the *fp* markings in the third and fourth lines effectively, I suggest that one hand play the *forte* notes and the other hand play all of the remaining offbeats—with the exception of the thirty-second notes, which should be alternated.
2. As a general rule, all soft passages should be played near the edge of the head, and loud passages should be played near the center; however, when there are quickly changing dynamics, such as the *fp* in lines 3 and 4, they should be played in just one area of the head. When loud and soft dynamics change rapidly, in most cases, use the center of the head.
3. As discussed in #2, the *crescendo* and *decrescendo* markings in lines 7 and 8 should all be played in the center of the head.
4. The drags are to be played closed. This is generally true for all rudiments when playing in the Classical style.

INTERPRETATIONS:

1. This etude should be phrased with one beat per measure. A slight, natural accent is necessary on the first beat of every measure. A musical approach to phrasing the opening fourteen measures is as follows:



2. The thirty-second notes in lines 4 and 5 are to be alternated. Do not use double strokes for the thirty-second notes.

3. The *sforzando* marking in line 6 indicates that the player should reinforce the dynamic above the current level. Since it comes in the middle of a *decrescendo*, in this case, it should not be very loud.

4. The sixteenth-note rolls in line 6 must be played using the 5-stroke roll because of the speed of this etude. This is the shortest roll possible—anything less would be executed as a drag. Use a closed orchestral roll and not an open rudimental roll.

5. The crush rolls in line 7 are played with both sticks simultaneously striking the drum.

6. Do not alternate flams or drags that follow in sequence (i.e., line 9). Play all of them either right-handed or left-handed; this will produce a more consistent sound.

Dedicated to Jim Swartzlander

The Black Hammock

This programmatic solo depicts an alligator swimming through a Florida swamp. The beginning Adagio section should be played with medium soft mallets and should have an ominous feel, like an alligator stalking its prey. In the Allegro section, switch to medium-hard mallets to assist with the articulation. It is wise to spend some time on measures 27 – 33 due to the tricky stickings. For your reference, this passage is also featured in Etude # 4 in the first section of this book. For the last Adagio section, switch back to the medium soft mallets. The last two bars of this section depict the alligator catching its prey! For the gliss, you will want to put the pedal all the way down to the lowest note possible, strike it, and gliss up. As the gliss moves upward, put down your mallets and pick up a slapstick for the final snap! To assist you in the switch from mallets to slapstick, you can put down one of your mallets in bar 56. Be sure the stand with the slapstick is staged close to you so you can make the switch smoothly.

Adagio ♩ = 68

B-D

mp

6

p rit.

Allegro ♩ = 128

12

B↓Bb
D↑Eb *mf*

17

mp

22

f

SECTION 3 -- SOLOS FOR TIMPANI

The Black Hammock - page 2

27

31

34

39

44

rit.

50 Adagio ♩ = 68

54

lowest note possible on low drum