

Colorado All-State Band Auditions – Set 1A

The Colorado all-state band audition should be completed in the following order: 1. Major scale, 2 Harmonic minor scale, 3. Full range chromatic scale, 4. Excerpt 1, 5. Excerpt 2 (if a second excerpt is listed).

Scales

The major and harmonic minor scales should be done in the following pattern. Articulated ascending, slurred descending. These scales need not be memorized, and arpeggios are not required.



The chromatic scale should be played full range (best low note to best high note – percussion should play 2 octaves starting on C). It should be played in eighth notes, ascending and descending. Articulated up and down. Tempo of quarter note = 104. Memorization is not required.

Excerpts

For the excerpts, metronome markings are recommended TARGETS for students, not REQUIREMENTS. Performing at a slower tempo with greater accuracy and expression may result in a higher score.

Flute/Piccolo Set 1A – Excerpts from Köhler 25 Romantic Etudes for Flute, Op. 66 (Kalmus)

All piccolo students must audition on flute – placement in the band is made with flute audition. The piccolo player is chosen from selected flutists with the piccolo audition.

#	Audition Element	Tempo	Notes
1	2 Octave G Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 6 “At the Fountain” Beg to downbeat of measure 44	Dotted Quarter = 63	
5	Pg. 10 “The Swallows” Measure 54 to end	Quarter Note = 80	

Oboe/English Horn Set 1A – Excerpts from Voxman – Selected Studies for Oboe (Rubank)

All English Horn students must audition on oboe – placement in the band is made with oboe audition. The English Horn player is chosen from selected oboists with the English Horn audition.

#	Audition Element	Tempo	Notes
1	2 Octave D Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave c harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Page 42 Beginning to the end of measure 32	Dotted Quarter = 60	
5	Page 14 Beginning to the end of measure 20	Quarter Note = 76	

Bassoon Set 1A – Excerpts from Voxman/Gower Advanced Method for Bassoon, Volume 1 (Rubank)

#	Audition Element	Tempo	Notes
1	2 Octave E Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 39 #26 – All	Quarter Note = 100	Take 2 nd ending – No repeats
5	Pg. 31 #17 – Beg through Measure 12	Quarter Note = 60	No repeat

Bb and Eb Clarinet Set 1A – Rose – 32 Etudes for Clarinet – REVISED EDITION (Carl Fischer)

All Eb Clarinet students must audition on Bb Clarinet – placement in the band is made with Bb Clarinet audition. The Eb Clarinet player is chosen from selected B-Flat clarinets with the E-Flat Clarinet audition.

#	Audition Element	Tempo	Notes
1	2 Octave D Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave c harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 25 #21 Beg through Measure 15	Quarter Note = 69	End before the A Tempo
5	Pg. 30 #26 Beg through Measure 20	Quarter Note = 100	No Repeat

Bass Clarinet Set 1A – Excerpts from Weissenborn/Rhoads – Advanced Studies (Southern Music)

#	Audition Element	Tempo	Notes
1	2 Octave G Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 5 #7 Beg through Measure 32	Dotted Quarter = 100	No Repeats or D. C.
5	Pg. 18 #23 Beg through downbeat of Measure 16	Quarter Note = 72	

Saxophone Set 1A – Excerpts from Voxman – Selected Studies for the Saxophone (Rubank)

#	Audition Element	Tempo	Notes
1	2 Octave E Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave d harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 41 Beginning through the end of measure 16	Eighth Note = 92	
5	Pg. 42 Beginning to the end of the etude	Dotted Quarter = 74	

Trumpet Set 1A – Excerpts from Snedecor – Lyrical Etudes (PAS Music)

#	Audition Element	Tempo	Notes
1	2 Octave A Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave g harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Page 1, #1. Beginning to the end of measure 16	Quarter Note = 80	
5	Page 10/11, #8. Beginning to the end of measure 20	Quarter Note = 100	

Horn in F Set 1A – Excerpts from Pottag – Preparatory Melodies (Belwin-Mills)

#	Audition Element	Tempo	Notes
1	2 Octave A Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave d harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 11 #29 All	Quarter Note = 72	
5	Pg. 29 #74 All	Half Note = 96	

Trombone and Euphonium Set 1A – Excerpts from Voxman – Selected Studies for Trombone (Rubank)

#	Audition Element	Tempo	Notes
1	2 Octave A Major Scale*	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f harmonic minor scale*	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 2 Beginning to the downbeat of measure 25	Quarter Note = 104	
5	Pg. 13 Beginning to the end of measure 24	Quarter Note = 92	

For euphonium in Treble Clef, the scales ARE transposed to written B Major and g harmonic minor (concert A and f)

Bass Trombone Set 1A – Excerpts from Ostrander – Method for Bass Trombone (Carl Fischer)

#	Audition Element	Tempo	Notes
1	2 Octave D Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave c harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 32 #16 Beginning to the end of measure 32	Quarter Note = 120	
5	Pg. 35-36 #20 Beginning to the end of the etude	Quarter Note = 90	

Tuba Set 1A – Excerpts from Blazhevich – 70 Studes for BB flat Tuba, Vol. 1 (Leduc)

#	Audition Element	Tempo	Notes
1	2 Octave A Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f harmonic minor scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
3	Full range chromatic scale	Quarter Note = 104	Full range; Eighth notes – articulated up and down
4	Pg. 27 Etude #28 Measure 30 (Tempo I) to end	Quarter Note = 76	
5	Pg. 42 Etude #37 Beginning to end of measure 32	Quarter Note = 112	

Percussion Set 1A – Excerpts from:

Mallets: Whaley – Recital Pieces for Mallets (J. R. Publications)

Snare: Cirone – Portraits in Rhythm (Belwin Mills)

Timpani: Whaley – Musical Studies for the Intermediate Timpanist (J. R. Publications)

#	Instrument	Excerpt	Tempo	Notes
1	Mallets	2 Octave A Major Scale	Quarter Note = 92	In scale pattern
2	Mallets	2 Octave f harmonic minor scale	Quarter Note = 92	In scale pattern
3	Mallets	2 Octave C Chromatic Scale	Quarter Note = 104	All eighth notes
4	Mallets	Page 25. Beginning to end of 16 th full measure	Half Note = 80	No repeats
5	Snare	Page 12 #10. Measure 11 to the end	Dotted Quarter = 69	All rolls done in the concert style
6	Timpani	Page 17. Beginning to the end of measure 34	Quarter Note = 72	Be sure to record the tuning of the drums according to the “Recording Instructions”

Specialty Instruments

Students interested in specialty instruments (alto flute, contrabassoon, contralto clarinet, contrabass clarinet, soprano saxophone, piano and harp) should check the Colorado All-State Band web-site (<http://www.coloradoallstateband.com>) on October 1. If any of these instruments are needed, complete instructions on auditions will be posted. Note: Alto flute, contrabassoon, contralto clarinet, contrabass clarinet and soprano saxophone students MUST be selected to the band based on their traditional instrument. Piano and harp students may be placed in the band solely on piano or harp.