

# Colorado All-State Band Auditions – Set 4B

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 4B – 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 A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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. 20 “The Dove” Beg to the downbeat of measure 23	Quarter Note = 80	
5	Pg. 4 “Consolation” Beginning to the downbeat of 19	Quarter Note = 68	

### Oboe/English Horn Set 4B – 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 E-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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 18 Beginning to the end of measure 24	Dotted Quarter = 76	
5	Page 6 Beginning to the downbeat of measure 32	Quarter = 72	

### Bassoon Set 4B – Excerpts from Voxman/Gower Advanced Method for Bassoon, Volume 1 (Rubank)

#	Audition Element	Tempo	Notes
1	2 Octave E-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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. 70 #4 – Measure 9 to end	Quarter Note = 52	Take 2 <sup>nd</sup> ending – no repeat
5	Pg 53 #30 – All	Quarter Note = 132	

### Bb and Eb Clarinet Set 4B – 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 clarinetists with the E-Flat Clarinet audition.

#	Audition Element	Tempo	Notes
1	2 Octave A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave b 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. 12 #8 Beg through Measure 31	Quarter Note = 108	No Repeat
5	Pg. 17 #13 Beg through Measure 24	Quarter Note = 63	

### Bass Clarinet Set 4B – Excerpts from Weissenborn/Rhoads – Advanced Studies (Southern Music)

#	Audition Element	Tempo	Notes
1	2 Octave A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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. 7 #11 First four lines	Quarter Note = 72	
5	Pg. 2 #3 All	Quarter Note = 128	No repeats

## Saxophone Set 4B – Excerpts from Voxman – Selected Studies for the Saxophone (Rubank)

#	Audition Element	Tempo	Notes
1	2 Octave E-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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. 19 Beginning to the downbeat of measure 16	Dotted Quarter = 66	
5	Pg. 34-35 Beginning to downbeat of 3 <sup>rd</sup> bar of page 35	Quarter Note = 100	Ends at the end of measure 26

## Trumpet Set 4B – Excerpts from Snedecor – Lyrical Etudes (PAS Music)

#	Audition Element	Tempo	Notes
1	2 Octave A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f-sharp 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 8/9, #6. Letter B to the end of the etude	Quarter Note = 88	Tempo at C is quarter = 80
5	Page 24/25, #17. Letter C to the end of the etude	Quarter Note = 160	Tempo at D is quarter = 120

## Horn in F Set 4B – Excerpts from Pottag – Preparatory Melodies (Belwin-Mills)

#	Audition Element	Tempo	Notes
1	2 Octave A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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. 34 #86 All	Eighth Note = 148	
5	Pg. 32 #81 All	Dotted Quarter = 64	

## Trombone and Euphonium Set 4B – Excerpts from Voxman – Selected Studies for Trombone (Rubank)

For euphonium in Treble Clef, the scales ARE transposed to written B-Flat Major and f-sharp harmonic minor (concert Ab and e)

#	Audition Element	Tempo	Notes
1	2 Octave Concert A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave Concert e 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. 18 Beginning to the end of measure 47	Dotted Half = 66	
5	Pg. 16 Beginning to the end of measure 17	Dotted Quarter = 52	

## Bass Trombone Set 4B – Excerpts from Ostrander – Method for Bass Trombone (Carl Fischer)

#	Audition Element	Tempo	Notes
1	2 Octave E-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave f-sharp 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. 10 #6 Beginning to the end of the etude	Quarter Note = 88	
5	Pg. 23 #7 Beginning to the end of the etude	Quarter Note = 92	No Repeats

## Tuba Set 4B – Excerpts from Blazhevich – 72 Studies for BB flat Tuba, Vol. 1 (Leduc)

#	Audition Element	Tempo	Notes
1	2 Octave A-Flat Major Scale	Quarter Note = 92	Articulated up, slurred down – no arpeggio
2	2 Octave e 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 8 #9 Pickup to Measure 27 (Tempo I) to end	Quarter Note = 76	
5	Page 28 #29 Measure 23 (7 <sup>th</sup> line) to the end	Half Note = 76	Articulate as written (no slurs)

## Percussion Set 4B – 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-Flat Major Scale	Quarter Note = 92	In scale pattern
2	Mallets	2 Octave f-sharp 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 26. Beginning to the repeat in 16	Dotted Quarter = 74	Do not repeat
5	Snare	Page 33 #31. Beginning to the end of Variation 3	Tempos: Beginning: Quarter=84; Variation 1: Quarter note = 84; Variation 2: Dotted half note = 66; Variation 3: Quarter note = 120; All rolls done in the concert style	
6	Timpani	Page 38. Beginning to the end of measure 19	Dotted Quarter = 72	Last 3 quarters in m 13 should be dotted

## 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.