

Colorado All-State Band Auditions – Set 3A

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 3A – 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. 16 “Cantabile” Beg to the downbeat of measure 18	Quarter Note = 96	
5	Pg. 21 “The Seashore” Beg to the end of measure 16	Quarter Note = 68	

Oboe/English Horn Set 3A – 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 41 Beginning to the end of measure 16	Eighth Note = 96	
5	Page 40 Beginning to the end of measure 16	Quarter Note = 100	

Bassoon Set 3A – 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. 40 #28 – Beg through Measure 16	Eighth Note = 88	Take 1 st ending – no repeat
5	Pg. 42 #3 – All	Quarter Note = 138	No repeats, No D.C.

Bb and Eb Clarinet Set 3A – 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. 23 #19 Beg through Measure 14	Eighth Note = 84	
5	Pg. 24 #20 Beg through downbeat of 31	Dotted Quarter = 60	No repeats

Bass Clarinet Set 3A – 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. 6 #9 Beg through Measure 24	Eighth Note = 63	No repeats
5	Pg. 18 #24 All	Quarter Note = 92	

Saxophone Set 3A – 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. 8 Beginning to the end of measure 21	Eighth Note = 104	
5	Pg. 18 Beginning to the end of the etude	Dotted Quarter = 72	

Trumpet Set 3A – 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 5, #4. Letter B to the end of the etude	Quarter Note = 96	Tempo at C is quarter = 88
5	Page 18, #12. Letter B to the end of the etude	Quarter Note = 108	Tempo at C is quarter = 76

Horn in F Set 3A – 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. 32 #80 Beg to Fermata in Measure 16	Dotted Quarter = 66	
5	Pg. 31 #79 All	Eighth Note = 80	

Trombone and Euphonium Set 3A – 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 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. 26 Beginning to the end of measure 22	Quarter Note = 80	
5	Pg. 10 Beginning to the end of measure 24	Dotted Quarter = 120	

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

Bass Trombone Set 3A – 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. 40 #2 Beginning to the end of the etude	Quarter Note = 96	Take all 2 nd endings (no repeats)
5	Pg. 40 #3 Beginning to the end of the etude	Quarter Note = 132	No Repeats

Tuba Set 3A – Excerpts from Sheridan – Performance Studies for Tuba (De Haske)

#	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	Page 22-23 Beginning to the end of the etude	Quarter Note = 96	Take 2 nd Ending – No repeat

String Bass Set 3A – Excerpts from Vance – Progressive Repertoire, Vol. 3 (Carl Fischer)

#	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	Page 26 Beginning to the end of measure 13	Eighth Note = 60	
5	Page 13 Measure 21 to the end of the solo	Eighth Note = 132	

Percussion Set 3A – Excerpts from:

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

Snare: Cironé – 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 8. Beginning to downbeat of 2 nd measure of 6 th line	Eighth Note = 120	No repeats
5	Snare	Page 8 #6. Beginning to end of measure 12	Quarter = 63	All rolls done in the concert style
6	Timpani	Page 21. Measure 26 to the end	Quarter = 108	

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.