

2018 Alabama All-State / District Honor Band **Auditions Info at a Glance**

Registration Deadline: Friday, December 1st 2017 - \$10.00

Audition Date: Saturday, January 13th 2018 – Albertville HS

District II Honor Band: Friday – Saturday, February 9-10, 2018 -
Albertville HS Fine Arts Center

All State Band Festival: April 19-21, 2018 – Montgomery, AL

How to prepare?

Begin working now!

Listen to the recordings

Practice your scales everyday so that they feel “easy” at the audition

Stay calm & focused

Ask for help

Take lessons from a teacher who plays your instrument

ALL-STATE AUDITION REQUIREMENTS

SENIOR HIGH BASSOON

Wind players must correctly play a minimum of seven scales and their related arpeggios. All scales must be memorized. Any student found using scale sheets during auditions will be disqualified.

12 Major Scales and Arpeggios:

C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G, 1 point for each scale, plus 1 point for each related arpeggio. To be played in eighth notes at a suggested tempo of MM quarter note =120.

Minor Scales and Arpeggios

C Harmonic Minor

A Melodic Minor

1 point for each scale, plus 1 point for each related arpeggio. To be played in eighth notes at a suggested tempo of MM quarter note = 120.

Chromatic Scale

The chromatic scale must be played from F below the staff to F two octaves. To be played in eighth notes at a suggested tempo of MM quarter note=120.

Point Breakdown

12 Major Scales and arpeggios	24 points
Chromatic Scale	4 points
Minor Scales	4 points
Prepared Studies	
No. 1	25 points
No. 2	25 points
Tone Quality	10 points
<u>Sight Reading</u>	<u>38 points</u>
Total Possible Score	130 points

♩ = 120

ONE octave

Revised 2012

C

4

F

7

Bb

10

Ab

13

Db

16

19

Gb

22

B

25

E

28

A

31

D

34

G

All-State Chromatic Scales

High School - Revised 2012

Oboe



Bassoon

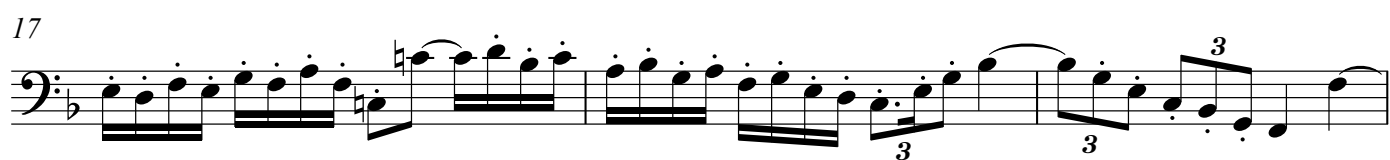
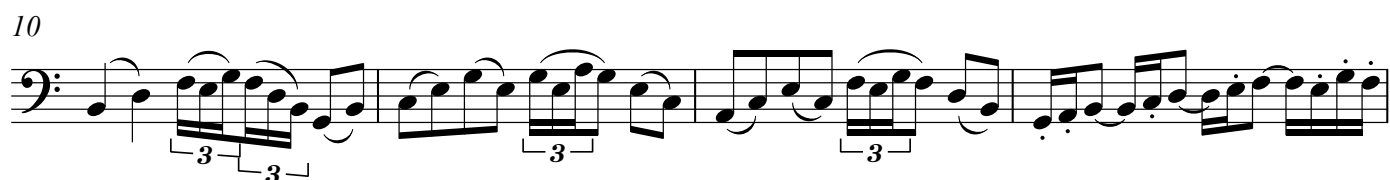
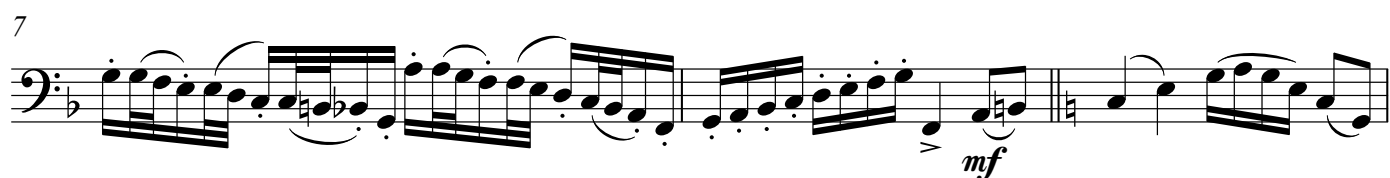
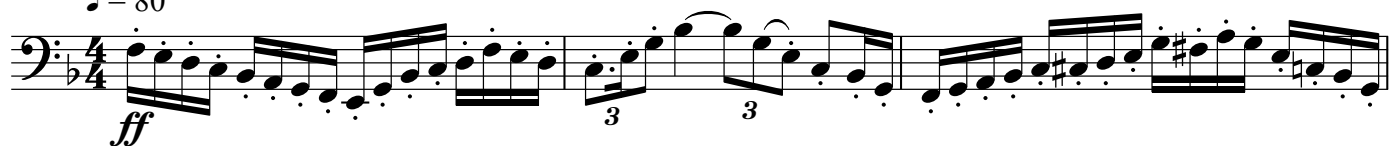


All State Etude Series B HST Bassoon

REVISED 6/13

Bravura

♩ = 80



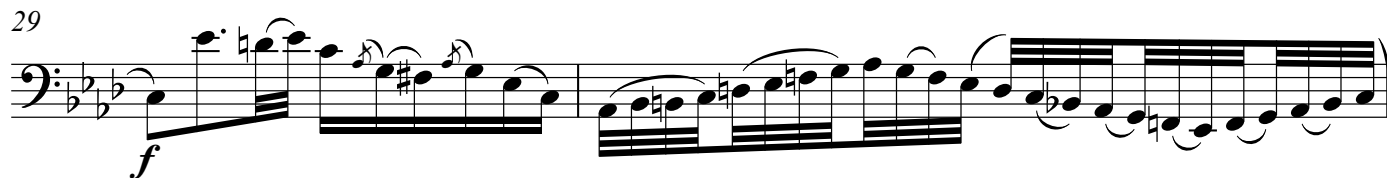
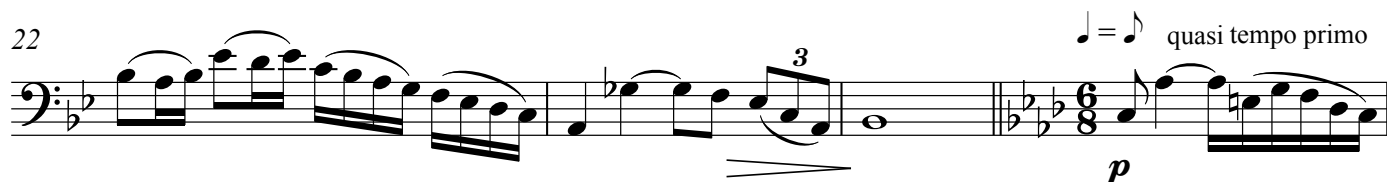
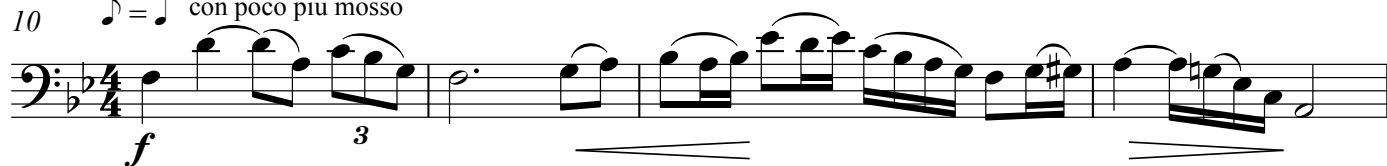
All State Etude Series B HSL Bassoon

Longingly

♩=66



10 ♩ = ♩ *con poco piu mosso*



GUIDE TO THE EXECUTION OF METER CHANGES AND ASYMMETRICAL RHYTHMS
As Contained in the All State Audition Etudes of the
Alabama Bandmasters Association

CAVEAT:

These guidelines do not purport to be definitive in the interpretation of all music. Neither is it presumed that these interpretations would be correct in every case over a wide variety of literature. Even the definitions would be subject to discussion and debate. The following concepts are, however, widely acceptable, represent the execution that the composer had in mind, and should be followed in these etudes.

DEFINITIONS:

Meter Change: A change in the time signature.

Tempo Change: A change in the speed of the pulse or beat.

Verbal Indication of Tempo Change: Words above the staff, usually in Italian, which indicate an alteration of speed, like *piu mosso*, *meno mosso*, or starting *andante* and changing to *allegro*.

Equation of Note Denomination: A statement above the staff that one note denomination equals another, like quarter = eighth. The note on the left of the equal sign refers to the previous material; the note on the right side of the equal sign refers to the upcoming material. The designation quarter = eighth would mean, then, that the pace of the eighth notes in the upcoming material would be the same as the pace of the quarter notes in the previous material.

Beat: The primary pulse.

Beat Unit: The kind of note that gets one beat.

Asymmetrical Rhythms: Patterns within the measure where all beats are not equal in time, groups of long and short beats.

Metronome Mark: A designation using a note denomination an equal sign and a number. The number means how many notes of that denomination equal one minute of real time. Quarter note = 60 means 60 quarter notes per minute.

EXECUTIONS:

1.If the meter changes keeping the same bottom number in the time signature, there is no verbal indication of tempo change, and there is no equation of note denomination indicated, the speed and note values remain the same, and the only thing that changes is the number of beats per measure.

2. If the meter changes and the bottom number, or both numbers, of the time signature change, there will usually be either an equation of note denomination, a new metronome mark, or a verbal instruction of tempo change. If there are none of these, assume that it is the real time of the note denominations that stay the same, not the beat.

3. If there is an equation of note denomination and the notes on each side of the equal sign are the same, the new material proceeds with that note denomination receiving the same amount of real time as in the old, even if the beat unit changes.

4. If there is an equation of note denomination and the denominations are not the same, the note on the right of the equal sign takes the same amount of real time in the upcoming material as the note on the left of the equal sign took in the previous material.

5. If there are both an equation of note denomination and a verbal instruction of tempo change, this means that the basic equation exists but with a slight alteration of the pace as indicated by the verbal description.

6. Sometimes the meter change results in measures that contain asymmetrical beats, or beats not equal in time, resulting in short and long beats. Usually, in these cases, there will be accents that indicate where the primary impulses are; these are very important to execute.

GUIDE TO EXECUTION OF MUSICAL ORNAMENTS
As Contained in the All State Audition Etudes
of the Alabama Bandmasters Association

CAVEAT:

These guidelines are not intended to be dogmatic statements concerning the interpretation of ornaments in all musical circumstances. In fact, there are very few instances in ornament execution that are totally free from disagreement among the various pertinent sources. There is, additionally, some disagreement in the names given to the particular ornament. These guidelines are specific instructions for the all state audition etudes, based on the composer's concept of how they would be played, which is, in turn, based on what the composer believes to be the predominant manner in which such symbols are realized at the current time in the United States.

DEFINITIONS:

Primary Tone: A note in full sized print to which an ornament pertains.

Auxiliary Tone: A note, which constitutes the ornament or part of the ornament, printed in smaller than full sized print, if printed.

Upper Neighboring Tone: A note one staff degree above the primary tone.

Lower Neighboring Tone: A note one staff degree below the primary tone.

Diatonic: Stepwise melodic movement in the current key.

EXECUTIONS: (Refer to "Ornament Reference" included)

1.Trill: A rapid oscillation between the primary tone and the diatonic upper neighboring tone for the designated value of the primary tone. It is permissible to return to a brief sustaining of the primary tone before proceeding to the next note. Always start on the primary tone. Starting the trill on the upper neighboring tone is appropriate generally for music of the baroque and early classical periods. An accidental placed near the trill sign applies to the auxiliary tone. An accidental affecting the primary tone will be placed on the staff before the note.

2.Grace Note: A single auxiliary tone in small print, written as an 8th note with a slash through the stem, played just before the primary tone. All grace notes in the all- state etudes will be quick and before the beat. The phrase, "before the beat," is an accepted communication meaning before the designated time that the note would occur without the ornament. Therefore, the actual time of the grace note is

taken from the preceding note or rest. If the etude itself starts on a grace note, the grace note happens immediately before the first full sized printed note. If there are any old style grace notes printed, they are mistakes and should be played as stated above.

3. Multiple Grace Notes: More than one auxiliary tone played just before the primary tone. Double and triple grace notes are designated in small print 16th notes. Groups of more than three grace notes are designated in small print 32nd notes. They are all to be played quickly and before the beat. (See 2)

4. Turn: Four auxiliary tones consisting of the upper neighboring tone, a return to the primary tone, the lower neighboring tone, and a second return to the primary tone. All movement is diatonic unless accidentals are employed. The turn sign is a backwards letter "S" rotated 90 degrees counterclockwise. The turn sign may be placed above the staff directly over the printed primary tone or above the staff between the primary tone and the next note. In these etudes, always play the primary tone first then proceed to the auxiliary tones. An accidental above the turn sign applies to the upper neighboring tone; an accidental under the turn sign applies to the lower neighboring tone. If a primary tone is to be affected by an accidental, it will be placed on the staff in front of the primary tone. **The only consistent inviolate rule pertaining to the rhythm of the turn is that all notes must be executed within the designated time of the primary tone.** The turn may start immediately, starting with but with no sustaining of the primary tone. This is frequently done when the primary tone is of small denomination. Some interpret the sign printed directly over the note to imply this interpretation, but this is not necessary, as there is considerable disagreement. Also, the primary tone may be sustained before proceeding to the auxiliary tones. When the primary tone is a dotted note, the first three notes may be rushed and the fourth auxiliary tone elongated to equal the denomination of the note after the turn. This is a very comfortable realization.

5. Inverted Turn: Four auxiliary tones consisting of the lower neighboring tone, a return to the primary tone, the upper neighboring tone, and a second return to the primary tone. All movement is diatonic unless accidentals are employed. The inverted turn sign is a letter "S" rotated 90 degrees counterclockwise. All other issues pertaining to the inverted turn are the same as for the turn.

Note on turns: Debate among sources can be found concerning the order of the auxiliary tones indicated by the particular sign. The above interpretation seems to be, by far, the predominant one.

6. Upper Mordent: Rapidly play the primary tone, the diatonic upper neighboring tone and return to the primary tone. Start on the beat, not before. The phrase, "on the beat," is an accepted communication meaning at the designated time that the note would occur without the ornament. (See 2)

7. Lower Mordent: Rapidly play the primary tone, the diatonic lower neighboring tone, and return to the primary tone. Start on the beat, not before. (See 2&6)

8. Double Upper Mordent: Rapidly play the primary tone, the diatonic upper neighboring tone, return to the primary tone, then back to the upper neighboring tone, then return to the primary tone. Start on the beat, not before. (See 2&6) This is basically a two shake trill.

9. Double Lower Mordent: Rapidly play the primary tone, the diatonic lower neighboring tone, return to the primary tone, then again to the lower neighboring tone, and then return to the primary tone. Start on the beat, not before. (See 2&6) This is basically a two shake trill, but going down.

10. Trill With Grace Note Exit: Grace notes placed between a trilled note and the next full sized note. The grace notes will be played during the time allotted to the trilled note. You may slightly sustain the primary note at the end of the trill before playing the first grace note or you may go directly into the grace notes at the speed of the trill. In this latter case, make sure that the last note of the trill is the one of the trilled pair closest to the pitch of the first grace note.