

MHSA ALL-STATE MUSIC FESTIVAL **AUDITION MATERIALS SET A**

Each February, the MHSA will send All-State audition instructions and guidelines to member schools participating in music programs. This information will be sent electronically, and it will be posted on the MHSA website at www.mhsa.org.

Please be sure you are using the current and appropriate audition materials and instructions.

Required Materials for Band Auditions

Flute/Piccolo:

SELECTED STUDIES FOR FLUTE by Voxman, published by Rubank.

Oboe/English Horn:

RUBANK ADVANCED METHOD FOR OBOE, VOL 1 by Voxman and Gower, published by Rubank.

Bassoon and Contrabassoon:

RUBANK ADVANCED METHOD FOR BASSOON, VOL 1 by Voxman and Gower, published by Rubank.

Clarinets (All Types):

RUBANK ADVANCED METHOD FOR CLARINET by Voxman and Gower, Published by Rubank.

Saxophones (All Types):

SELECTED STUDIES FOR SAXOPHONE by Voxman, published by Rubank.

Cornet and Trumpet:

ARBAN'S COMPLETE CONSERVATORY METHOD FOR TRUMPET published by Carl Fischer (edited by Goldman and Smith or Hooten and Marotta).

Horn:

RUBANK ADVANCED METHOD FOR FRENCH HORN, VOL 1 by Gower and Voxman, published by Rubank.

Trombone:

ARBAN'S COMPLETE METHOD FOR TROMBONE AND BARITONE published by Carl Fischer (edited by Randall and Mantia or Alessi and Bowman).

Baritone Horn/Euphonium Bass Clef:

ARBAN'S FAMOUS METHOD FOR TROMBONE by Randall and Mantia, Complete OR Part II. published by Carl Fischer.

Baritone Horn Treble Clef:

ARBAN'S COMPLETE CONSERVATORY METHOD FOR TRUMPET by Goldman and Smith, published by Carl Fischer.

Tuba:

RUBANK ADVANCED METHOD FOR Eb AND BBb BASS, VOL 1 by Gower and Voxman, Published by Rubank.

Percussion:

AUDITION ETUDES by Garwood Whaley, published by Meredith Music Publications.

APPENDIX C - 2

SCREENING PROCESS FOR ALL-STATE SELECTION

All auditions which are submitted to the All-State chairperson will be processed within the following guidelines:

1. Each exercise on each recording will be reviewed, evaluated and assigned a numerical rating based upon a pre-determined numerical scale.
2. Selection for membership to the All-State unit will be determined by the numerical rank of student's total audition score in comparison with other auditioning students of the same instrument or voice classification.
3. Alternates for positions in the All-State unit will be chosen from the next ranking individuals.
4. All auditioning students will be notified of the status of their audition rank. (ie. ACCEPTED, ALTERNATE OR NOT ACCEPTED)

APPENDIX C - 3

MONTANA ALL-STATE BAND AUDITION MATERIAL SET A

STUDENTS FROM SCHOOLS OF ALL SIZES SHOULD BE ENCOURAGED TO SUBMIT AUDITION RECORDINGS FOR THE MONTANA ALL-STATE BAND AND ORCHESTRA. ADMITTEDLY, SOME WILL NOT BE ABLE TO PLAY THE REQUIRED RANGES ON THE CHROMATIC SCALES OR TEMPO INDICATIONS ON EXCERPTS. IN THESE CASES, STUDENTS ARE ASKED TO PLAY AS HIGH AS POSSIBLE OR AS CLOSE TO THE METRONOME MARKING AS POSSIBLE.

FLUTE AND PICCOLO

If interested in playing Piccolo, please include both flute and piccolo playing; flute first. State at beginning of recording that you are auditioning on both. Please include a Piccolo excerpt of your choice at the end of the exercises listed below:

Chromatic Scale: Middle C to C4. [3 octave] Use legato-tongued quarter notes at m.m. - 132 ascending and descending.
Selected Studies for Flute by H. Voxman. Published by Rubank.

Page 23 - First 3 lines plus coda

Eighth Note: m.m. = 120

Page 5 - First 5 lines plus 4 measures
and 1-1/2 beats (Take second ending.)

Quarter Note: m.m. = 120

Page 4 - First 4 lines

Quarter Note: m.m. = 69

OBOE AND ENGLISH HORN

Chromatic Scale: Low Bb (Bb below middle C to F3 (b on English Horn). [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending. Oboists who wish to be considered for English Horn parts should include an example of their English Horn playing.

Rubank Advanced Method for Oboe, Vol. 1

Page 16 - #62 (D Major)

Quarter Note: m.m. = 92-104

Page 23 - #5 (a Minor)

Quarter Note: m.m. = 80

Page 49 = #15 (G Major)

Quarter Note: m.m. = 88

BASSOON

Chromatic Scale: Contra BBb (BBb below bass clef) to Bb1 (3rd line treble clef). [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Julius Weissenborn: 50 Studies, OP. 8: No. 2. Published by Carl Fischer

Page 4, #3 - (no repeats)

Quarter Note: m.m. = 112

Page 12, #16 - First 8 measures

Quarter Note: m.m. = 92

Page 22, #28 - First 12 measures

Dotted Quarter Note: m.m. = 84

Bb CLARINET

Chromatic Scale: Low E (E below middle C) to G4. [3 octave plus] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Rubank Advanced Method for Clarinet Vol. 1 by Voxman/Gower

Page 28-29, #9 measure 14 to end. (Top Part)

Half Note: m.m. = 60

Page 42 (1st 12 measures – Top Part)

Quarter Note: m.m. = 60

Page 50 - #4

Half Note: m.m. = 88

Page 53 - #13

Quarter Note: m.m. = 100

ALTO AND BASS CLARINET

Chromatic Scale: Low E (E below middle C) to C3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Rubank Advanced Method for Clarinet Book 1

Page 13 - #47

Quarter Note: m.m. = 112

Page 51 - #8

Dotted Quarter: m.m. = 100

Page 25 (bottom part)

Dotted half: m.m. = 60

CONTRA CLARINETS (USE TUBA MATERIALS)

SAXOPHONE

If interested in playing Soprano Saxophone, please include both a saxophone (alto, tenor) of your choice and Soprano Saxophone playing the Soprano last. State at the beginning of the recording that you are auditioning for both. Include a Soprano Saxophone excerpt of your choice at the end of the exercises listed below:

Chromatic Scale: Low Bb (Bb below middle C) to F3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Selected Studies for Saxophones by Voxman & Gower. Published by Rubank

Page 9 - First 12 measures

Quarter Note: m.m. = 104

Page 41 - First 16 measures

Eighth Note: m.m. = 84

Page 15 - First 16 measures

Dotted Quarter Note: m.m. = 76

TRUMPET (7 Uploads)

1 - Chromatic Scale: Low F# (F# below middle C) to C3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Arban's Complete Conservatory Method for Trumpet. Published by Carl Fischer. **(Edited by Goldman and Smith)**

2 - Page 30 - #25 Quarter Note: m.m. = 120

3 - Page 144 - #50, line 12 Quarter Note: m.m. = 92

4 - Page 145 - #51, line 1 Quarter Note: m.m. = 84

5 & 6 - Page 149 - #55, lines 3 & 12 Quarter Note: m.m. = 92 **(2 Uploads)**

7 - Page 195 - #19 No required m.m.

TRUMPET (7 Uploads)

1 - Chromatic Scale: Low F# (F# below middle C) to C3. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Arban's Complete Conservatory Method for Trumpet. Published by Carl Fischer. **(Edited by Hooten and Marotta)**

2 - Page 28 - 29 - #25 Quarter Note: m.m. = 120

3 - Page 173 - #50, lines 11, 12 (G Major) Quarter Note: m.m. = 92

4 - Page 174 - #51, line 1, 2 (C Minor) Quarter Note: m.m. = 84

5 - Page 181 - #55, lines 5,6 (G Minor) Quarter Note: m.m. = 92

6 - Page 182 - #55, lines 11, 12 (E Minor) Quarter Note: m.m. = 92

7 - Page 237 - #19 No required m.m.

FRENCH HORN

Chromatic Scale: C (1 octave below middle C) to C3 or as high as possible. [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Rubank Advanced Method Vol. 1. Gower/Voxman.

Page 25 - #7, bottom part - no repeats

Page 51 - #14

Page 72 - First 6 lines

Quarter Note: m.m. = 90

Dotted Quarter Note: m.m. = 90

As marked

TROMBONE (6 Uploads)

1 - Chromatic Scale: G (bottom line bass clef) to G1. [2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending. Arban's Complete Method for Trombone and Baritone. Published by Carl Fischer. (Edited by Randall and Mantia)

2 - Page 66 - #18 Quarter Note: m.m. = 92

3 & 4 - Page 156 - #53 - Line 2 and 9 Dotted Quarter Note: m.m. = 88 (2 Uploads)

5 - Page 253 - Theme As marked 6 - Page 253 - Variation 1 Quarter Note: m.m. = 80. For older editions of Arbans, the page numbers are the same as above EXCEPT for uploads 5 and 6: 5 - Pages 244 - Theme As marked

6 - Page 245 - Variation 1 Quarter Note: m.m. = 80

TROMBONE (6 Uploads)

1 - Chromatic Scale: G (bottom line bass clef) to G1. [2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Arban's Complete Method for Trombone and Baritone. Published by Carl Fischer. **(Edited by Alessi and Bowman)**

2 - Page 68 - #18 Quarter Note: m.m. = 92

3 & 4 - Page 166 - #53 - Line 2 and 9 Dotted Quarter Note: m.m. = 88 **(2 Uploads)**

5 - Pages 347 - Theme - Andante moderato as marked

6 - Page 347 - 348 - Variation 1 Quarter Note: m.m. = 80

EUPHONIUM AND BARITONE BASS CLEF

Chromatic Scale: Low G (bottom line bass clef) Bb1. [2 1/3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Arban's Complete Method for Trombone and Baritone. Published by Carl Fischer.

Page 143 - #29

Page 153 - #50 lines 4, 8

Page 158 - #55 lines 1, 3

Page 108 - #42

Quarter Note: m.m. = 100

Quarter Note: m.m. = 92

Quarter Note: m.m. = 76

Eighth Note: m.m. = 112

BARITONE TREBLE CLEF

Chromatic Scale: Low A (A below middle C) to C3. [2 1/3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Arban's Complete Conservatory Method for Trumpet by Goldman Smith. Published by Carl Fischer.

Page 137 - #29

Page 144 - #50, lines 4, 8

Page 149 - #55, lines 1, 3

Page 106 - #42

Quarter Note: m.m. = 100

Quarter Note: m.m. = 92

Quarter Note: m.m. = 76

Eighth Note: m.m. = 112

TUBA (AND CONTRA CLARINETS)

Chromatic Scale: BBb (below bass clef) to Bb (top of bass clef). [2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Rubank Advanced Method for E and BB Tuba, Vol. 1.

Page 27 - #3, lines 1, 2, 3, plus

one measure and one note

Page 39 - #25, lines 1, 2, 3

Page 47 - #7, All - No repeats, stop at D.C.

Page 64 - #7

Quarter Note: m.m. = 108

Dotted Quarter Note: m.m. = 84

Dotted Quarter Note: m.m. = 116

Quarter Note: m.m. = 92

PERCUSSION

Students should submit one recording playing all of the percussion excerpts. Additional time may be allotted.

SNARE DRUM:

1- Orchestral (multiple bounce) roll: play pp < ff > pp

2- Rudimental (double stroke) roll: play slow - fast

3 - Audition Etudes by Garwood Whaley for Snare Drum, Timpani, Keyboard Percussion and Multiple Percussion. Meredith Music Publications

Page 9- #9 Eighth Note: m.m. = 144

TIMPANI:

4- F Major Scale using 2 timpani - legato stroke

ascending and descending Quarter Note: m.m. = 80

5 -Audition Etudes by Garwood Whaley for Snare Drum, Timpani, Keyboard Percussion and Multiple Percussion. Meredith Music Publications

Page 14 - #6 Quarter Note: m.m. = 116

KEYBOARD:

6 - Audition Etude by Garwood Whaley for Snare Drum, Timpani, Keyboard Percussion, and Multiple Percussion. Meredith Music Publications.

Page 24 - #12 Quarter Note: m.m. = 138

MULTIPLE PERCUSSION:

7 - Audition Etude by Garwood Whaley for Snare Drum, Timpani, Keyboard Percussion, and Multiple Percussion. Meredith Music Publications.

Page 32 - #7 Quarter Note: m.m. = 120

MONTANA ALL-STATE CHOIR AUDITION MATERIAL
SET A

EXERCISES 1, 2, and 3 ARE TO BE SUNG A CAPPELLA. THE PITCH SHOULD BE GIVEN ONLY ONCE BEFORE EACH EXERCISE. The pitch must be sounded on the recording so that a standard pitch reference is available to the screening committee. This will eliminate difficulty created by variable piano intonation. Also, observe tempo markings.

1. Sing two scales, ascending and descending, using do-re-mi-fa-so-la-ti-do. Take a breath at the top and restate the top note on the descending line. Quarter note m.m. = 72

Each scale recorded as separate track.

2. Sing Chromatic Scale ascending and descending. *The pitch should be given only once.* Repeat top note. Use solfege syllables or one of the basic vowel sounds: AH-A-EE-O-OO (a consonant may be used to begin the vowel). Quarter note m.m. = 104-110

3. Sing the melody and words to the 1st verse of "MY BONNIE." *Give the starting pitch only once.* Quarter note m.m. = 140-165

4. EXERCISE 4 IS TO BE SUNG WITH AUDIO RECORDING AS ACCOMPANIMENT. Sing the 1st verse only of "DRINK TO ME ONLY WITH THINE EYES". **YOU MUST SING WITH THE APPROPRIATE TRACK PROVIDED AT**

<https://www.mhsa.org/page/show/2173367-festivals>

Soprano I, II or Alto I, II: Sing Alto part while piano plays Soprano, Tenor, and Bass.

Tenor I, II: Sing your part while piano plays Soprano, Alto, Bass.

Bass I, II: Sing your part while piano plays Soprano, Alto, Tenor.

Remember — use the best recording equipment. **SUBMISSION OF INCORRECT EXERCISES WILL AUTOMATICALLY ELIMINATE APPLICANT.** Source: The New Blue Book of Favorite Songs, Schmitt, Hall & McCreary. Permission to copy these parts has been received from the publisher.

Soprano I

All State Choir Set-A

D Major $\text{♩} = 72$

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

A Major $\text{♩} = 72$

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic $\text{♩} = 104-110$

Chromatic scale exercise in D major, ascending and descending.

My Bonnie $\text{♩} = 140-165$

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me. _____

Drink to Me Only With Thine Eyes (Sing with provided track)

4
Drink to me on - ly with thine eyes, And I will pledge with mine;

8
Or leave a kiss with - in the cup, And I'll not ask for wine; The

12
thirst that from the soul doth rise, Doth ask a drink di - vine;

16
But might I of Jove's nec - tar sip, I would not change for thine.

All State Choir Set-A

Soprano II

All State Choir Set-A

C Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

G Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
 Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me. _____

Drink to Me Only With Thine Eyes (Sing with provided track)

4
Drink to me on - ly with thine eyes, And I will pledge with mine;

8
Or leave a kiss with - in the cup, And I'll not ask for wine; The

12
thirst that from the soul doth rise, Doth ask a drink di - vine;

16
But might I of Jove's nec - tar sip, I would not change for thine.

All State Choir Set-A

Alto I

All State Choir Set-A

A Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

F Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, My Bon - nie is o - ver the sea, My
 Bon - nie is o - ver the o - cean, O bring back my Bon - nie to me.
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me.

Drink to Me Only With Thine Eyes (Sing with provided track)

4
Drink to me on - ly with thine eyes, And I will pledge with mine;

8
Or leave a kiss with - in the cup, And I'll not ask for wine; The

12
thirst that from the soul doth rise, Doth ask a drink di - vine;

16
But might I of Jove's nec - tar sip, I would not change for thine.

Alto II

All State Choir Set-A

G Major ♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Eb Major ♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

Chromatic scale notation with accidentals.

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, My Bon - nie is o - ver the sea, My
Bon - nie is o - ver the o - cean, O bring back my Bon - nie to me.
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me.

Drink to Me Only With Thine Eyes (Sing with provided track)

4
Drink to me on - ly with thine eyes, And I will pledge with mine;

8
Or leave a kiss with - in the cup, And I'll not ask for wine; The

12
thirst that from the soul doth rise, Doth ask a drink di - vine;

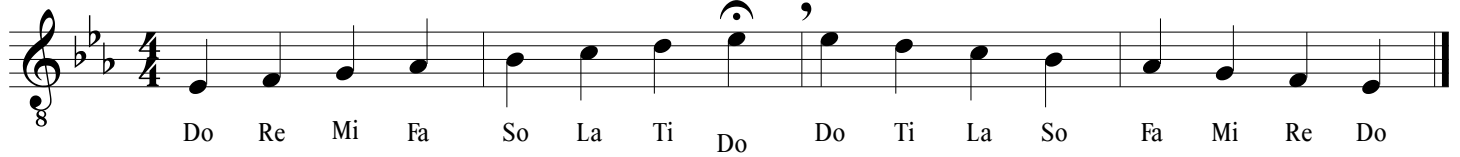
16
But might I of Jove's nec - tar sip, I would not change for thine.

Tenor I

All State Choir Set-A

Eb Major

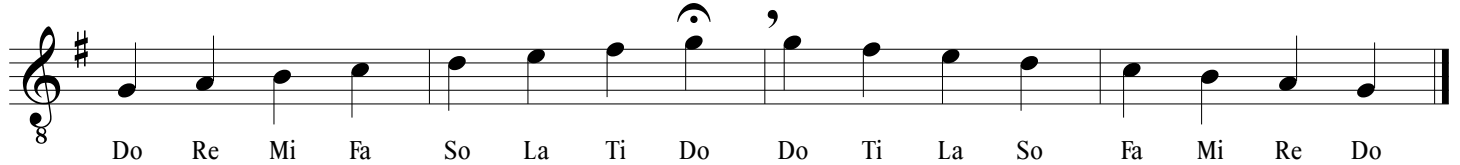
♩ = 72



Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

G Major

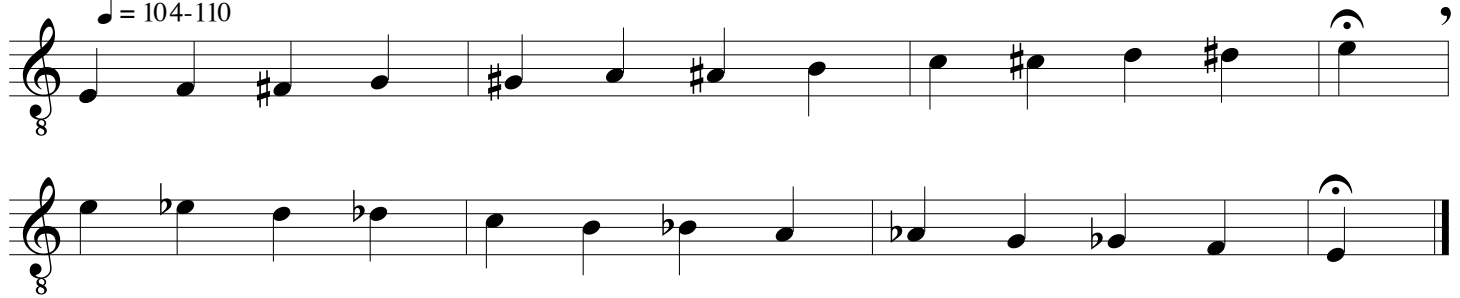
♩ = 72



Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

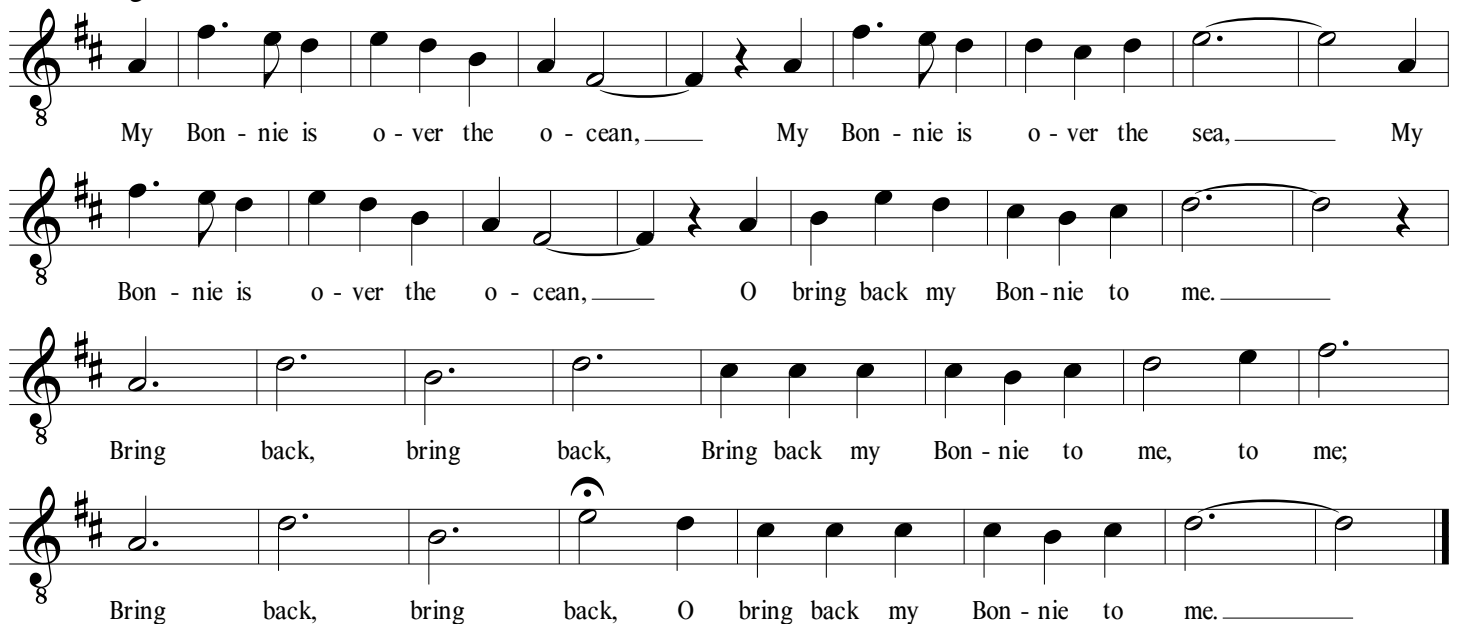
♩ = 104-110



Chromatic scale: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C

My Bonnie

♩ = 140-165



My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me. _____

Drink to Me Only With Thine Eyes (Sing with provided track)

4
Drink to me on - ly with thine eyes, And I will pledge with mine; ___

8
Or leave a kiss with - in the cup, And I'll not ask for wine; ___ The

12
thirst ___ that from the soul ___ doth rise, ___ Doth ask a drink di - vine; ___

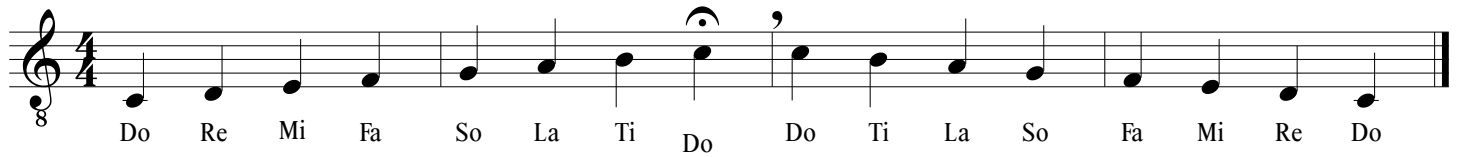
16
But might I of Jove's nec - tar sip, I would not change for thine. ___

Tenor II

All State Choir Set-A

C Major

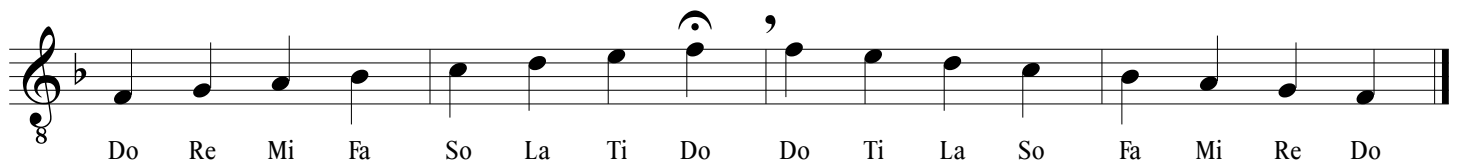
♩ = 72



Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

F Major

♩ = 72



Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

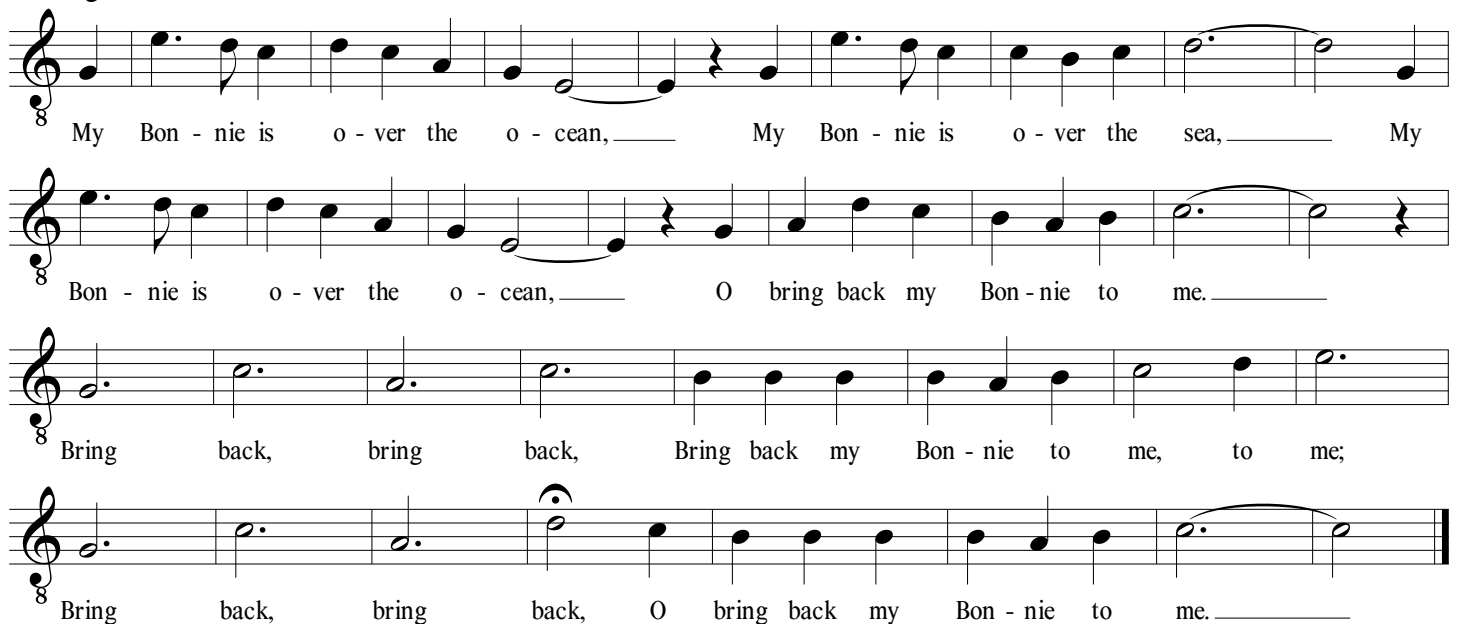
♩ = 104-110



Chromatic scale ascending and descending.

My Bonnie

♩ = 140-165



My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me. _____

Drink to Me Only With Thine Eyes (Sing with provided track)

4
Drink to me on - ly with thine eyes, And I will pledge with mine; ___

8
Or leave a kiss with - in the cup, And I'll not ask for wine; ___ The

12
thirst ___ that from the soul ___ doth rise, ___ Doth ask a drink di - vine; ___

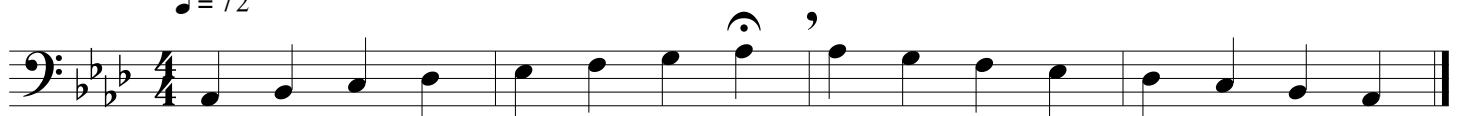
16
But might I of Jove's nec - tar sip, I would not change for thine. ___

Bass I

All State Choir Set-A

Ab Major

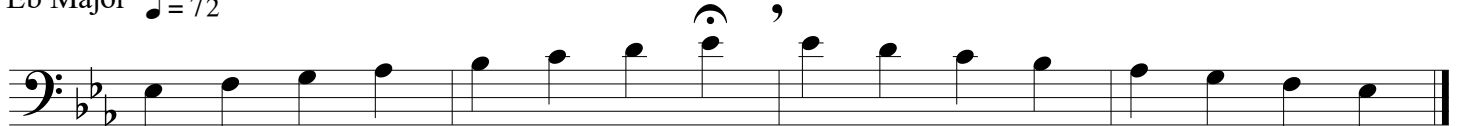
♩ = 72



Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Eb Major

♩ = 72



Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

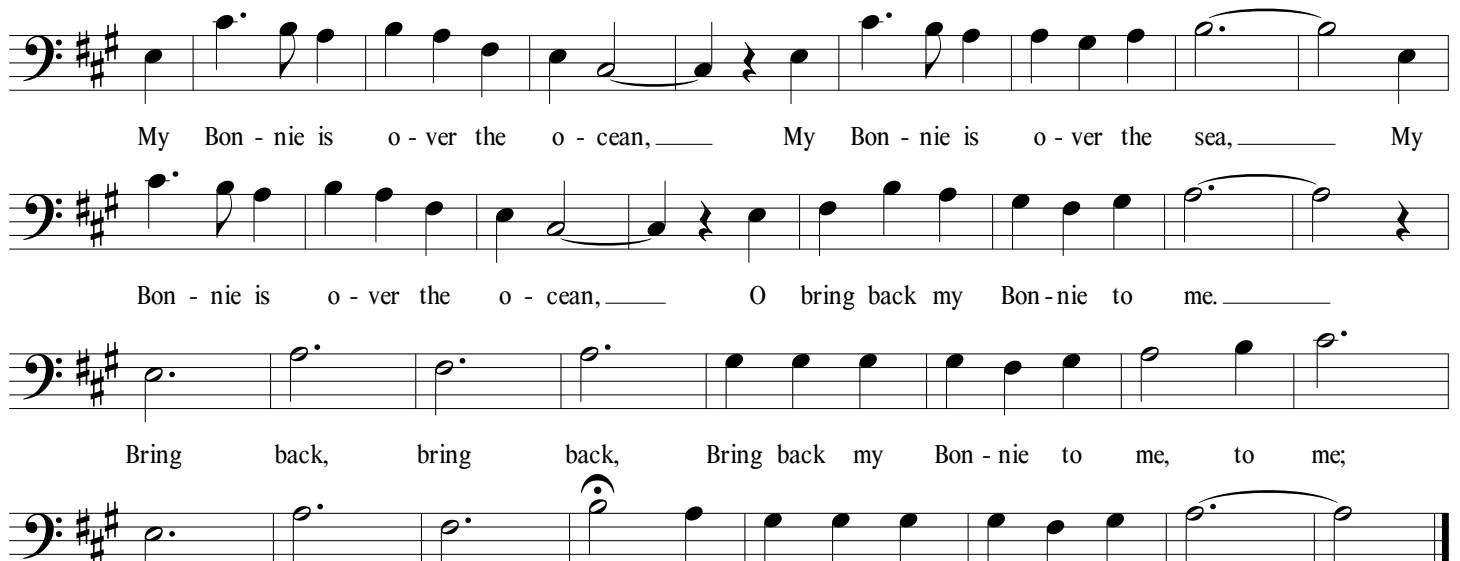
Chromatic

♩ = 104-110



My Bonnie

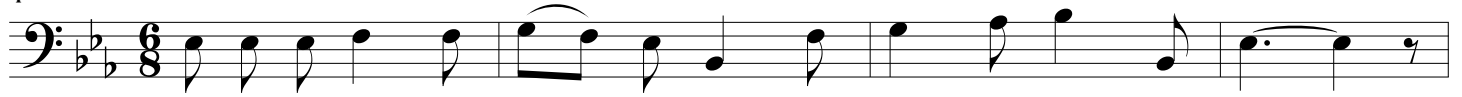
♩ = 140-165



My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me. _____


Drink to Me Only With Thine Eyes (Sing with provided track)

4




Drink to me on - ly with ___ thine eyes, And I will pledge with mine; ___

8




Or leave a kiss with - in ___ the cup, And I'll not ask for wine; ___ The

12



thirst that from the soul doth rise, ___ Doth ask a drink di - vine; ___

16



But might I of Jove's nec - tar sip, I would not change for thine. ___

Bass II

All State Choir Set-A

F Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

D Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

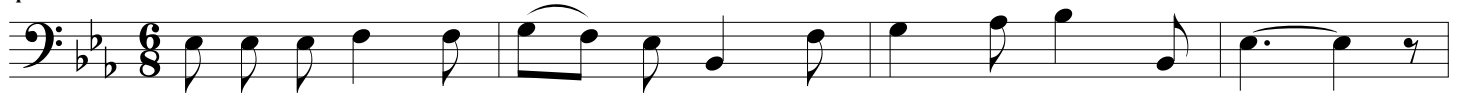
Do Do# Do Re Re# Re Mi Mi# Mi Fa Fa# Fa So So# So La La# La Ti Ti# Ti Do Do#

My Bonnie 140-165

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
 Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me. _____


Drink to Me Only With Thine Eyes (Sing with provided track)

4



Drink to me on - ly with ___ thine eyes, And I will pledge with mine; ___

8




Or leave a kiss with - in ___ the cup, And I'll not ask for wine; ___ The

12



thirst that from the soul doth rise, ___ Doth ask a drink di - vine; ___

16



But might I of Jove's nec - tar sip, I would not change for thine. ___

MONTANA ALL-STATE STRING AUDITION MATERIAL SET A

All scales and excerpts are provided for you to print. Listening to recordings of the pieces these excerpts are from will help give you context.

Violin:

- Track 1 Three octave A-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 108
- Track 2 Three octave A-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 92
- Track 3 Beethoven: *Symphony No. 7, Mvmt 2*, meas. 51-100. Quarter note = 76
- Track 4 Schubert: *Symphony No. 2, Mvmt 1*, meas. 11-47. Half note = 112
- Track 5 Play a one-minute excerpt from your solo literature.

Viola:

- Track 1 Three octave D-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 92
- Track 2 Three octave D-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 80
- Track 3 Brahms: *Symphony #2, Mvmt 3*, meas. 33-83. Quarter note = 100
- Track 4 Berlioz: *Roman Carnival Overture*, meas. 37-53, with pick-up. Quarter note = 52
- Track 5 Play a one-minute excerpt from your solo literature.

Cello:

- Track 1 Three octave D-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
- Track 2 Three octave E-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
- Track 3 Beethoven: *Symphony No. 9, Mvmt 4*, meas. 543-594. Dotted quarter note = 120
- Track 4 Tchaikovsky: *Waltz of the Flowers*, meas. 172-203. Dotted half note = 52
- Track 5 Play a one-minute excerpt from your solo literature.

String Bass:

- Track 1 Two octave F-Major scale: Sixteenth notes ascending and descending, slur four notes per bow. Quarter note = 88
- Track 2 Two octave E-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
- Track 3 Mozart: *Symphony No. 35, Mvmt 4*, meas. 1-37. Half note = 132
- Track 4 Berlioz: *Symphonie Fantastique, Mvmt 2*, meas. 3-36. Dotted quarter note = 60
- Track 5 Play a one-minute excerpt from your solo literature.

Harp:

- Track 1 G-melodic minor scale using the same tempo throughout
- Track 2 Tchaikovsky: *Swan Lake, Waltz of the Flowers*, meas. 3-33.
- Track 3 Mahler: *Symphony No. 5, Adagietto*, meas. 72-95.

PLEASE NOTE:

- Directors and students should be aware that recordings are evaluated on correct notes, intonation, articulation, tempos, and rhythms. Specific exercises/excerpts show dynamics, tone, and style. The Major and minor scales will show control throughout the entire range of the instrument.
- Only auditions meeting musical quality and preparedness shall be submitted.
- The All-State Orchestra members are selected using a blind audition system. Members are chosen based on the best audition recordings that are submitted for that year. Students and directors are encouraged to seek out information on how to prepare a quality audition. The All-State Chair will not provide individual feedback on the recordings that were not selected.

MONTANA ALL-STATE STRING AUDITION MATERIAL

Violin

SET A

Revised:
15-Feb. 2022

Track 1: A Major scale

♩ = 108

Track 2: a melodic minor scale

♩ = 92, détaché

Track 3: Beethoven Symphony No. 7, Mvt. 2, m. 51-100

Allegretto ♩ = 76

Violin - SET A - p. 2

Violin score for measures 75-94. The music is written on a single staff in treble clef. Measure 75 starts with a *ff* dynamic. Measures 75-81 feature a melodic line with slurs and accents. Measure 82 has a *V* marking above the staff. Measures 83-88 continue the melodic line with slurs and accents. Measure 89 has a *V* marking above the staff. Measure 90 has a *dim.* dynamic marking. Measures 91-94 continue the melodic line with slurs and accents. Measure 95 has a *sempre dim.* dynamic marking and a *p* dynamic marking below the staff.

Track 4: Schubert *Symphony No. 2*, Mvt. 1, m. 11-47

Allegro vivace ♩ = 112

Violin score for measures 11-22. The music is written on a single staff in treble clef, key of B-flat major, and 2/4 time. Measure 11 starts with a *pp sf* dynamic marking. Measures 11-14 feature a rhythmic pattern of eighth notes with slurs and accents. Measure 15 has a *sf* dynamic marking. Measures 15-18 continue the rhythmic pattern with slurs and accents. Measure 19 has a *sf* dynamic marking. Measures 19-22 continue the rhythmic pattern with slurs and accents. Measure 23 has a *ff sf* dynamic marking. Measures 23-26 continue the rhythmic pattern with slurs and accents. Measure 27 has a *sf* dynamic marking. Measures 27-30 continue the rhythmic pattern with slurs and accents.

Violin - SET A - p. 3

27 *sf* *sf*

31 *sf* *sf*

35 *sf*

39 *sf*

43

The image shows a violin musical score for Set A, page 3, covering measures 27 to 43. The music is written in a single staff in G minor (one flat) and 3/4 time. It consists of six lines of music. The first line (measures 27-30) features a melodic line with slurs and accents, marked *sf* (sforzando) at measures 27 and 29. The second line (measures 31-34) continues the melodic line with slurs and accents, also marked *sf* at measures 31 and 33. The third line (measures 35-38) shows a more rhythmic pattern with slurs and accents, marked *sf* at measure 37. The fourth line (measures 39-42) continues the rhythmic pattern with slurs and accents, marked *sf* at measure 41. The fifth line (measures 43) concludes the excerpt with a final melodic phrase and a double bar line.

Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

Viola

SET A

Revised:
10-Feb. 2020

Track 1: D Major scale

♩ = 92

Track 2: d melodic minor scale

♩ = 80, détaché

Track 3: Brahms *Symphony No. 2*, Mvt. 3, m. 33-83

Presto ma non assai ♩ = 100

Viola - SET A - p. 2

57 *sim.* *pp*

64

71 *dim.*

77 *p*

Track 4: Berlioz *Roman Carnival Overture*, m. 37-53 (w/ pickup)

Andante sostenuto ♩ = 52

36 *p* < *mf* *espress.*

43 *f*

48 *cresc. molto* *f* *dim.* *p* < *mf*

Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

Cello

SET A

Revised:
22-Jan. 2020

Track 1: D Major scale

♩ = 88

Musical notation for Track 1: D Major scale. The score is written for Cello in D major, 2/4 time. It consists of two staves. The first staff shows the right hand (treble clef) and the second staff shows the left hand (bass clef). The music is a scale starting on D4, moving up and then down, with slurs and accents.

Track 2: e melodic minor scale

♩ = 72, détaché

Musical notation for Track 2: e melodic minor scale. The score is written for Cello in e melodic minor, 2/4 time. It consists of two staves. The first staff shows the right hand (treble clef) and the second staff shows the left hand (bass clef). The music is a scale starting on E4, moving up and then down, with slurs and accents.

Track 3: Beethoven Symphony No. 9, Mvt. 4, m. 543-594

♩ = 120

Musical notation for Track 3: Beethoven Symphony No. 9, Mvt. 4, m. 543-594. The score is written for Cello in D major, 6/8 time. It consists of three staves. The first staff starts at measure 543 with a forte (*ff*) dynamic and a *sim.* (sostenuto) marking. The second staff starts at measure 549 and the third at measure 555. The music is a complex rhythmic pattern with slurs and accents.

561

566

ff

Musical staff 561-566: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes. A fortissimo (*ff*) dynamic marking is placed at the end of the staff.

567

572

Musical staff 567-572: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains six measures of music. The music consists of eighth and sixteenth notes.

573

578

Musical staff 573-578: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains six measures of music. The music consists of eighth and sixteenth notes.

579

584

ff

Musical staff 579-584: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains six measures of music. The music consists of eighth and sixteenth notes. A fortissimo (*ff*) dynamic marking is placed at the end of the staff.

585

590

Musical staff 585-590: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains six measures of music. The music consists of eighth and sixteenth notes.

591

596

sf *sf*

Musical staff 591-596: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains six measures of music. The music consists of eighth and sixteenth notes. Two sforzando (*sf*) dynamic markings are placed under the first and fourth measures. The staff ends with a double bar line and repeat signs.

Track 4: Tchaikovsky *Nutcracker: Waltz of the Flowers*, m. 172-203

Tempo di Valse $\text{♩} = 52$

172

179

f con anima *mf*

Musical staff 172-179: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eight measures of music. The first measure has a forte (*f*) dynamic and the instruction *con anima*. The music consists of quarter notes with accents. A mezzo-forte (*mf*) dynamic marking is placed at the end of the staff.

180

187

Musical staff 180-187: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eight measures of music. The music consists of quarter notes with accents. The staff ends with a double bar line.

Cello - SET A - p. 3

Musical score for Cello, SET A, page 3, measures 188-196. The score is in 3/4 time and G major. Measure 188 starts with a forte (*f*) dynamic. Measures 189-191 feature a crescendo leading to a mezzo-forte (*mf*) dynamic. Measure 192 starts with a fortissimo (*ff*) dynamic. Measures 193-195 continue with fortissimo dynamics, and measure 196 concludes with a decrescendo (*dim.*) dynamic.

Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

Double Bass

SET A

Revised:
22-Jan. 2020

Track 1: F Major scale

♩ = 88



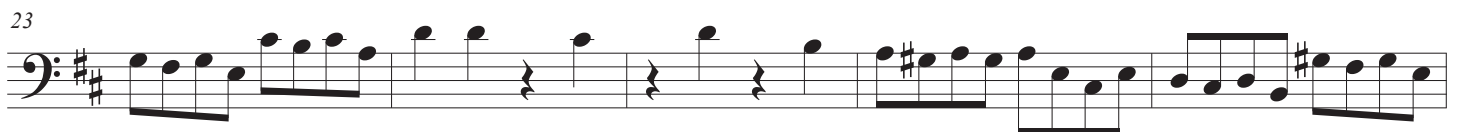
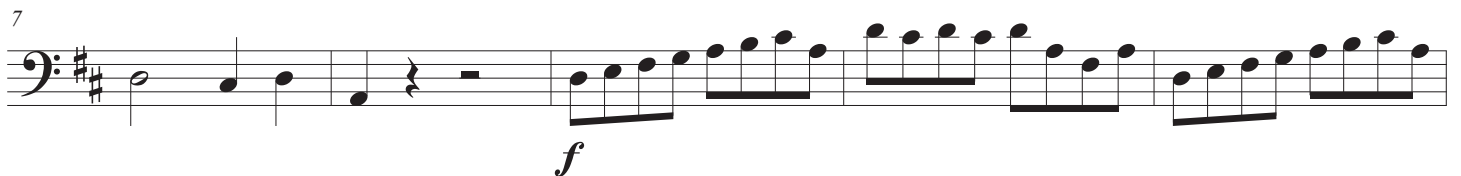
Track 2: e melodic minor scale

♩ = 72, détaché



Track 3: Mozart *Symphony No. 35*, Mvt. 4, m. 1-37

Presto ♩ = 132



28

Musical staff for measure 28, bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

33

Musical staff for measure 33, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes, with three *sf* (sforzando) markings below the staff.

Track 4: Berlioz *Symphonie Fantastique*, Mvt. 2, m. 3-36

Allegro non troppo ♩. = 60

3

Musical staff for measure 3, bass clef, key signature of two sharps, 3/8 time signature. The staff contains a sequence of eighth notes with slurs and accents. *pp* and *sf* markings are present below the staff.

11

Musical staff for measure 11, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs and accents. *sf* markings are present below the staff.

20

Musical staff for measure 20, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs and accents. *cresc.* and *sempre* markings are present below the staff.

28

Musical staff for measure 28, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs and accents. *sempre*, *ff*, and *f* markings are present below the staff.

Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

Harp

SET A

Revised
22-Jan. 2020

Track 1: g melodic minor scale

Maintain same tempo throughout

The first system of musical notation for the G melodic minor scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a sequence of notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, F5, E-flat5, D5, C5, B-flat4, A4, G4. The bass staff contains a whole rest.

The second system of musical notation for the G melodic minor scale. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, F5, E-flat5, D5, C5, B-flat4, A4, G4. The bass staff contains a whole rest. There are three triplet markings (the number '3') above the notes G5, F5, and E-flat5.

The third system of musical notation for the G melodic minor scale. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, F5, E-flat5, D5, C5, B-flat4, A4, G4. The bass staff contains a whole rest. There are seven triplet markings (the number '3') below the notes G4, A4, B-flat4, C5, D5, E-flat5, and F5.

Track 2: Tchaikovsky *Nutcracker: Waltz of the Flowers*, m. 3 start

Tempo di Valse

The musical notation for the start of the Waltz of the Flowers. It consists of two staves: a bass clef staff and a treble clef staff. The key signature has two sharps (F# and C#). The time signature is 3/4. The music begins with a forte (*ff*) dynamic. The bass staff contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The treble staff contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There are three triplet markings (the number '3') above the notes F#4, G4, and A4 in both staves. The music ends with a fermata over the final notes.

7

3

3

10

Cadenza ad libitum

ff

13

16

19

Musical score for harp, measures 22-25. The score is in G major (one sharp) and 4/4 time. Measure 22 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A large bracket spans from measure 22 to measure 25, with an *8va* marking above it. Measure 25 shows a continuation of the melodic line in the treble clef and a more complex accompaniment in the bass clef. The piece concludes with a *riten.* marking.

Track 3: Mahler *Symphony No. 5*, Mvt. 4, m. 72-95

Sehr langsam.

Musical score for harp, measures 72-75. The score is in B-flat major (two flats) and 4/4 time. Measure 72 begins with a *pp* dynamic. The bass clef features a melodic line with triplets and accents, while the treble clef has a more static accompaniment. A *cresc.* marking is present in the bass clef. Measure 75 ends with a *p* dynamic and accents.

Tempo I (molto Adagio)

Musical score for harp, measures 76-79. The score is in B-flat major (two flats) and 4/4 time. Measure 76 features a melodic line in the bass clef with accents. Measures 77-79 continue the melodic development in the bass clef, with triplets and accents. The treble clef has a more static accompaniment.

80

Musical score for measures 80-82. The piece is in G minor (one flat). Measure 80 features a triplet of eighth notes in the bass clef and a triplet of quarter notes in the treble clef. Measure 81 continues with similar triplet patterns. Measure 82 concludes with a triplet of quarter notes in the treble clef.

83

rit.

p

Musical score for measures 83-87. Measure 83 contains triplet patterns in both staves. From measure 84 onwards, the music is marked *rit.* (ritardando) and *p* (piano). The right hand has rests, while the left hand plays a few notes in measure 84 before also resting.

88

Noch langsamer

poco a poco cresc.

Musical score for measures 88-92. The tempo is marked *Noch langsamer* (even slower). The dynamic is *poco a poco cresc.* (gradually increasing). Measure 88 has a triplet of eighth notes in the bass clef. Measure 92 features a triplet of quarter notes in the treble clef.

93

veil Ton!

Musical score for measures 93-95. Measure 93 has a triplet of eighth notes in the bass clef. Measure 94 features a triplet of eighth notes in the bass clef and a triplet of quarter notes in the treble clef. Measure 95 ends with a final chord in the right hand, marked *veil Ton!* (softly).