



# HIGH SCHOOL BAND, ORCHESTRA, AND PERCUSSION ENSEMBLE 2011-2012 Audition Requirements

## NEW JERSEY ALL-STATE & REGION I, II, & III HIGH SCHOOL SCALE & SOLO REQUIREMENTS – WINDS AND PERCUSSION

1. Scale requirements for all woodwinds and brass: all major scales 7 sharps through 7 flats and the C Major scale. Diatonic scales will be played in even octaves within the published range of the instrument found at: <http://www.njmea.org/allstateband/bandranges.html> Diatonic scales will be memorized and articulated as follows:



2. Chromatic scales will be played slurred in even sixteenth notes encompassing even octaves within the published range of the instrument found at: <http://www.njmea.org/allstateband/bandranges.html>. Any note may be asked as a starting pitch.
3. A list of required solos may be found at: <http://www.njmea.org/allstateband/bandsolos.html>. **YOU MUST USE THE EDITION LISTED UNDER ‘PUBLISHER’ AS NO SUBSTITUTE SOLOS WILL BE PERMITTED.** No cadenzas will be asked.
4. A list of **PERCUSSION** rudiments and requirements may be found at: <http://www.njmea.org/allstateband/percussionrequirements.html>
5. **PIANO** and **HARP** are now standard auditions for all regions. Students must audition and be accepted to a region ensemble to be eligible to audition for All State on piano or harp. A list of piano and harp requirements may be found at: <http://www.njmea.org/allstateband/PianoHarp.pdf> Piano scales will be played at quarter note = 120bpm.
6. All instruments will be asked to sight read.

### **A Note About the Audition Procedure**

In order to better align with All State audition procedures we no longer post scale and solo selections in the warm-up room on audition day for winds and percussion  
String scales and solo sections *are* posted in the warm-up room.

### **Percussion Auditions**

For students auditioning on Battery percussion, please submit only one form labeled “Battery Percussion” and one fee for each student auditioning. Be aware that this audition does require the student to prepare both the Snare Drum and Traps audition materials.

### **String Bass**

Note that both the Wind Ensemble and Symphonic Band accept a string bassist. Please encourage those students auditioning to indicate these ensemble options on their application.



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**NJMEA All State and Region Band Instrument Ranges**

Range: Compass refers to WRITTEN NOTE rather than concert pitch sounded.  
 Changes and additions to this list are on the njmea.org website.

Piccolo	D4 to B-flat 6
Flute	C4 to C7
Oboe	B-flat 3 to E-flat 6
English horn	B3 to D6
Bassoon	B-flat 1 to B-flat 4
E-flat Clarinet	E3 to G6
B-flat Clarinet	E3 to G6
Alto Clarinet	E-flat 3 to C6
Bass Clarinet	E-flat 3 to C6
Contra Clarinet	E-flat 3 to C6
Alto, Tenor, & Baritone Saxophone	B-flat 3 to F6
Trumpet (Cornet)	F# 3 to C6
F horn	C3 to C6
Trombone	E2 to B-flat 4
Bass Trombone	G1 to G4
Euphonium (treble)	F#3 to C6
Euphonium (bass)	E2 to B-flat 4
Tuba	E1 to B-flat 3
Keyboard Percussion	Full range of instrument



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**2011-2012 NJMEA All State and Region Band Solo List**

<b>INSTRUMENT</b>	<b>TITLE</b>	<b>COMPOSER</b>	<b>PUBLISHER</b>
PICCOLO	Sonata in a minor Mvt 3&4	Bach	Southern SS205
FLUTE	Concerto in G Mvt. 1&2	Mozart	Kalmus KO3723
OBOE	Sonata No.1	Handel	CFischer CU1385
ENGLISH HORN*	Sonata	Telemann	Schirmer HL 50333080
E $\flat$ SOPRANO CLARINET	Sarabande and Gigue	Corelli	Rubank/Hal Leonard 04476869
B $\flat$ CLARINET	Concertino opus 26	von Weber	CFischer W1893
E $\flat$ ALTO CLARINET	Sonata No.6	Vivaldi	Barnhouse 0830092-13
B $\flat$ BASS CLARINET	Sonata No.6	Vivaldi	Barnhouse 0830092-13
CONTRA BASS CLARINET	Sonata No.6	Vivaldi	Barnhouse 0830092-13
BASSOON	Concerto Mvt. 1-2	Mozart	International
E $\flat$ ALTO SAXOPHONE	Sonata Mvt 1.	Heiden	Schott/H.Leonard 49002698
B $\flat$ TENOR SAXOPHONE	Solo de concert	Singelee	Rubank 04477549
E $\flat$ BARITONE SAXOPHONE	Sonata Mvt. 3-4	Caravan	Ethos EP110989
B $\flat$ TRUMPET	Sonata	Kennin	Alfred 00-TS0026
HORN IN F	Villanelle	Dukas/Jones	Schirmer HL503330050
TROMBONE	Andante and Allegro	Barat	Southern SS361
BASS TROMBONE	Sonata Mvt 2-3	McCarty	Ensemble Pub.ENS014
EUPHONIUM	Sonata in G	Telemann/Roselle	Cimmarron CM EUPH-809
TUBA	Suite for Tuba	Haddad	Shawnee Press LA0066
TIMPANI	Sonata for Timpani	Beck	Boston Music BMC13776
	- pg.3 (First Mvt) next to last line should have accents		
MALLETS	Rain Dance	Gomez/Rife	Southern ST 695
BATTERY PERCUSSION (prepare both solos)	Suite for Solo Snare Drum Mvt 1	LaRosa	Colla Voce Publishing 55-85003
	J Four K	James Coffin	Barnhouse 073-1977-41
	- from the Performing Percussionist Solo Album (end Solo at fermata on page 27)		
PIANO*	Waltz in Eb Opus 18	Chopin	G.Henle Verlag HN131
HARP*	Chanson dans la Nuit	Saledo	Schirmer (Lyin and Healy)

\* Indicates instruments used as needed

This list is superceded by any changes noted in the list published on the NJMEA website at:  
<http://www.njmea.org/allstateband/bandsolos.html>



# HIGH SCHOOL BAND, ORCHESTRA, AND PERCUSSION ENSEMBLE 2011-2012 Audition Requirements

## 2011-2012 NJMEA All State and Region Orchestra Solo List

All publishers accepted and no cadenzas will be asked

Composer	Title	Movements/Sections
<b>VIOLIN</b>		
Mozart	Concerto #4 in D Major	1st Movement
<b>VIOLA</b>		
J.C. Bach	Concerto in c minor	1st Movement
<b>CELLO</b>		
Bach	Suite #3 (from Cello Suites)	Prelude and Gigue
<b>STRING BASS</b>		
Vivaldi	Sonata #3 in a minor	1st and 2nd movements

All scales are to be memorized. Please no vibrato. Judges/Audition Chair will select which scale(s) is/are to be played.

A metronome tempo will be given before each scale.

Students will **not** receive extra points for additional octaves or a faster tempo.

<u>VIOLIN</u>	<p><b>A Major Scale    E<math>\flat</math> Major Scale    C Major Scale</b>            The 3 Major scales above must be played in the following manner:            3 octaves 8 slurred to a bow as 8th notes with the quarter note = 120mm</p> <p><b>E Major Arpeggio    B<math>\flat</math> Major Arpeggio    D Major Arpeggio</b>            The 3 arpeggios above must be played in the following manner:            3 octaves slurred as 8th note triplets (3 to a bow) with the quarter note = 100mm</p> <p><b>B Melodic minor    F Melodic minor    G Melodic Minor</b>            The 3 minor scales above must be played in the following manner:            3 octaves separate bows as quarter notes with the quarter note = 120mm</p>
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<u>VIOLA-CELLO</u>	<p><b>D Major Scale    A<math>\flat</math> Major Scale    F Major Scale</b>            The 3 Major scales above must be played in the following manner:            3 octaves 8 slurred to a bow as 8th notes with the quarter note = 120mm</p> <p><b>A Major Arpeggio    E<math>\flat</math> Major Arpeggio    G Major Arpeggio</b>            The 3 arpeggios above must be played in the following manner:            3 octaves slurred as 8th note triplets (3 to a bow) with the quarter note = 88mm</p> <p><b>E Melodic minor    G Melodic minor    C Melodic Minor</b>            The 3 minor scales above must be played in the following manner:            3 octaves separate bows as quarter notes with the quarter note = 120mm</p>
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<u>BASS</u>	<p><b>E Major Scale    B<math>\flat</math> Major Scale    C Major Scale</b>            The 3 Major scales above must be played in the following manner:            2 octaves* 4 slurred to a bow as 8th notes with the quarter note = 120mm</p> <p><b>A Major Arpeggio    F Major Arpeggio    D Major Arpeggio</b>            The 3 arpeggios above must be played in the following manner:            2 octaves* slurred as 8th note triplets (3 to a bow) with the quarter note = 72mm</p> <p><b>F Melodic minor    D Melodic minor    E Melodic Minor</b>            The 3 minor scales above must be played in the following manner:            2 octaves* separate bows as quarter notes with the quarter note = 120mm</p> <p>*No octave drop</p>
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# HIGH SCHOOL BAND, ORCHESTRA, AND PERCUSSION ENSEMBLE 2011-2012 Audition Requirements

## NJMEA Keyboard Percussion Audition Requirements

(These requirements are to be played from memory during the audition)

1. Student will perform selected scales, 6 sharps to 6 flats and the major and minor arpeggios in the following rhythm:

The first exercise is a scale in 4/4 time, starting on C4 and ascending to C5. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The second exercise is an arpeggio in 4/4 time, starting on C4 and ascending to C5. The notes are: C4, E4, G4, C5, B4, A4, G4, F4, E4, C4. The word "Arpeggio" is written above the first note.

2. A Chromatic Scale starting on any given pitch will be performed two octaves, up and down, in even sixteenth notes.

3. Four-Mallet Audition Study

The Four-Mallet Audition Study is in 4/4 time and consists of two staves. The first staff starts on C4 and ascends to C5, with notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on C4 and descends to C3, with notes: C4, B3, A3, G3, F3, E3, D3, C3. The notes are played in a rhythmic pattern of eighth notes.

This study may be played on the marimba, xylophone, vibraphone or bells, using appropriate mallets

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# HIGH SCHOOL BAND, ORCHESTRA, AND PERCUSSION ENSEMBLE 2011-2012 Audition Requirements

## NJMEA Snare Drum Rudiments

All rudiments are to be played from memory

### CATEGORY A.

**Multiple Bounce, Closed, Buzzed, Long Roll**

### CATEGORY B.

**SINGLE STROKE ROLL**

This example does not show the actual number of strokes to be played.

**SINGLE STROKE FOUR**

**FIVE STROKE ROLL**

**SEVEN STROKE ROLL**

**NINE STROKE ROLL**

Category B Rudiments are to be played as quickly as possible

### CATEGORY C. Flam Rudiments

**FLAM**

**FLAM TAP**

**FLAMACUE**

**FLAM ACCENT OR SWISS ARMY TRIPLET**

### CATEGORY D. Drag and Paradiddle Rudiments

All Drags are to be played closed

**DRAG**

**LESSON 25**

**SINGLE RATAMACUE**

**SINGLE PARADIDDLE**

Category C & D Rudiments are to be played as follows: slowly, *f*, accelerando to fast, > to *pp*, < to *f*, then ritard.



# HIGH SCHOOL BAND, ORCHESTRA, AND PERCUSSION ENSEMBLE 2011-2012 Audition Requirements



## Timpani Audition Study

(This study may be read by the student during the audition)

### Timpani in F, A, C, F

$\text{♩} = 120$

### *Timpani Audition*

Student will begin the Timpani Audition by tuning four Timpani to F, A, C, F within 30 seconds, timed by the moderator. Student will provide his/her own single tuning pitch, and may not use any tuning gauges or a tuner. The four pitches will be played for the judges. Then the student will play the "Timpani Audition Study" at  $\text{♩} = 120$ . Student may read the "Timpani Audition Study."

Student will then tune the timpani for the solo within 30 seconds, timed by the moderator. Student will provide his/her own single tuning pitch, and may not use any tuning gauges or a tuner. The four pitches will be played for the judges. Then the student will play the sections of the solo selected by the judges. If there are tuning gauges, the student may use them while playing the solo.

Then the student will have one minute to prepare for playing the sight reading. During that time, the student will spend about 30 seconds scanning the sight reading passage, and 30 seconds tuning the timpani. Student will provide his/her own single tuning pitch, and may not use any tuning gauges or a tuner.



# HIGH SCHOOL BAND, ORCHESTRA, AND PERCUSSION ENSEMBLE

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### Traps Percussion Audition Studies

(These studies may be read by the student during the audition.)

**Allegretto**

**TRIANGLE**

Musical notation for Triangle. The first staff is in 4/4 time, starting with a *tr* (trill) on a whole note, followed by a *ff* (fortissimo) dynamic. The second staff continues with a *p* (piano) dynamic and includes a *tr* (trill) on a whole note. The third staff features a triplet of eighth notes marked *mf* (mezzo-forte), followed by a *p* (piano) dynamic and a *tr* (trill) on a whole note.

**Moderato**

**BASS DRUM**

Musical notation for Bass Drum. The first staff is in 4/4 time, starting with a *f* (forte) dynamic. The second staff continues with a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic. The third staff features a *f* (forte) dynamic, a *pp* (pianissimo) dynamic, and a *ff* (fortissimo) dynamic, ending with a *secco* (staccato) marking.

**Allegro**

**CRASH CYMBALS**

Musical notation for Crash Cymbals. The first staff is in 3/4 time, starting with a *f* (forte) dynamic, followed by *mp* (mezzo-piano), *p* (piano), *f* (forte), *p* (piano), and *pp* (pianissimo) dynamics. The second staff continues with a *f* (forte) dynamic.

**Allegro**

**TAMBOURINE**

Musical notation for Tambourine. The first staff is in 7/8 time, starting with a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic. The second staff includes markings for "Turn Over", "Knee Fist", and "Shake Roll", with dynamics of *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo-piano).

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