

**New Hampshire Music Educators
Rotation C
2016-2017 All-State Audition Requirements
Jared Cassedy, Auditions Chairman
Windham High School, Windham, NH**

Instrument	Title	Composer	Publisher
Acoustic Guitar (6 String)	<u>Diatonic Major and Minor Scales</u> Theodore Presser Edition (#CO-127)	Andres Segovia	Columbia Music
	<u>20 Studies for the Guitar</u> Andres Segovia Edition www.sheetmusicplus.com (HL6363) www.stringsbymail.com (8001/HL00695012)	Fernando Sor	Hal Leonard Publications
	<u>Turkish March</u> Doberman-Yppan Edition www.stringsbymail.com (DO836) www.sheetmusicplus.com (DY.DO-836)	Ludwig v. Beethoven	
Vocal	<u>Danza, Danza, fanciulla gentile</u> Twenty-Six Italian Songs and Arias Will be performed <u>memorized</u> and in <u>Italian</u> with the accompaniment CD as supplied by the publisher Sopranos and Tenors will use the Medium High Setting Altos and Basses will use the Medium Low Setting	Francesco Durante John Glenn Paton, Editor	Alfred Music Publishing JW Pepper Catalog Numbers #7968639 book and CD #7968688 book and CD
Violin	<u>Concerto in G major</u> , K. 216 Movement 1 only (no cadenza)	W. Mozart	International
Viola	<u>Five Old French Dances</u> (#1,4,5) Catalog #CH801	Marais	Chester
Cello	<u>Sonata in g minor</u> (Catalog #846) 1 st and 2 nd movements	Marcello/Piatti	International
Bass	<u>Sonata in e minor</u> (Catalog #1050) 3 rd & 4 th movements	Marcello/Zimmerman	Internationsl
Flute/Piccolo	<u>Selected Studies for Flute</u> Rubank Educational Library No. 140	H. Voxman	Rubank, Inc.
	<u>Advanced Method for Flute Volume II</u> Rubank Educational Library No. 175	H. Voxman	Rubank, Inc.
Oboe	<u>Selected Studies for Oboe</u> Rubank Educational Library No.107	H. Voxman	Rubank, Inc.
	<u>Advanced Method for Oboe, Volume 1</u> Rubank Educational Library No. 92	H. Voxman	Rubank, Inc.
Bassoon	<u>Practical Method for Bassoon</u> Augmented and adapted by W.F. Ambrosio (Catalog No. 02150)	J. Weissenborn	Carl Fischer
Clarinet	<u>Celebrated Method for Clarinet</u> Complete Edition, Revised and enlarged by Simeon Bellison (Catalog No. 0304)	H. Klose	Carl Fischer
	<u>32 Etudes for Clarinet</u>	C. Rose	Carl Fischer
Alto/Bass/Contra Clarinet	<u>21 Foundation Studies for Alto and Bass Clarinet</u> (Catalog no. B-217)	W.E. Rhoads	Southern Music
	<u>Introducing the Alto or Bass Clarinet</u> Rubank Educational Library No. 135	H. Voxman	Rubank, Inc
Saxophone	<u>Selected Studies for Saxophone</u> Rubank Educational Library No. 106	H. Voxman	Rubank, Inc.
	<u>Universal-Prescott First and Second Year</u> Catalog No. 2636	Prescott	Carl Fischer
Trumpet	<u>Arban Complete Conservatory Method for Trumpet</u> Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog No. 021)	Arban	Carl Fischer
French horn	<u>Preparatory Melodies to Solo Work for French Horn</u> Educational Library No. 82-39	M. Pottag	CPP Belwin
	<u>Sixty Selected Studies for French Horn Book 1</u> Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog No. 02790)	C. Kopprasch	Carl Fischer

Trombone	<u>Arban Famous Method for Trombone – Complete</u>	Arban	Carl Fischer
	Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)		
	<u>Melodious Etudes for Trombone Book 1</u>	J. Rochut	Carl Fischer
	Book 1 – Catalog No. 01594		
Baritone Treble Clef	<u>Arban Complete Conservatory Method for Trumpet</u>	Arban	Carl Fischer
	Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog No. 021)		
Baritone Bass Clef	<u>Arban Famous Method for Trombone – Complete</u>	Arban	Carl Fischer
	Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)		
Tuba	<u>Advanced Method for Tuba Volume II</u>	Gower/Voxman	Rubank
	Rubank Educational Library No. 184		
	<u>Second Book for Practical Studies for Tuba</u>	R. Getchell/Hovey	Belwin Mills
Percussion	<u>Standard Snare Drum Method</u>	B. Podemski	Mills Music
	<u>Modern School for Xylophone, Marimba and Vibraphone</u>	M. Goldenberg	Chappell
	<u>Modern Method for Timpani</u>	S. Goodman	Mills Music
	<u>The Art of Percussion Playing</u>	A. Cirone, N. Grover and G. Whaley	Meredith Music

All students must have original audition material in their possession at the time of their audition. Students who audition without originals will receive comments but no ratings and therefore will not be considered for the festival ensembles.

Flute/Piccolo

<u>Selected Studies for Flute</u>		H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 140		
Page 17	all		
Page 40	all		
<u>Advanced Method for Flute Volume II</u>		H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 175		
Page 12	#34	slurred	
Page 16	#54	slurred, groups of 4	
Page 54	#14		
Page 57	#22		

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, three octaves starting on low C
(Flutes starting on low C, Piccolos starting on Low D)



Diatonic scale use the pattern

Major C (piccolo only two octaves) F Bb G D

Minor a d g e b

(Melodic form ascending and descending where applicable)

(M.M. quarter note =88)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Oboe


<u>Selected Studies for Oboe</u>		H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 107		
Page 20	D Major		
<u>Advanced Method for Oboe Volume I</u>		H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 92		
Page 17	#66		
Page 15	#58		
Page 15	#59		
Page 42	#24		

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low C

Diatonic scale use the pattern  (M.M. quarter note =88)

Major C, F, Bb, G, D
Minor a, d, g, e, b
(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Bassoon


<u>Practical Method for Bassoon</u>	J. Weissenborn	Carl Fischer
Augmented and Adapted by W. F. Ambrosio (Cat # 02150)		
Page 31	Andante – lines 8, 9, 10	
Page 37	Andante – lines 2, 3, 4, 5, & 6	
Page 47	Marcia – lines 7, 8, 9, & 10	
Page 67	#10	
Page 82	#4	

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low Bb

Diatonic scale use the pattern  (M.M. quarter note =88)

Major C, F, Bb, G, D
Minor a, d, g, e, b
(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Clarinet


<u>Celebrated Method for Clarinet</u>	H. Klose	Carl Fischer
Complete Edition, Revised and Enlarged by Simeon Bellison (Cat. #0304)		
Page 127	B Major (line 2, measure 3 thru line 3, measure 3)	
Page 128	lines 1, 2, 3	
Page 129	line 8, measure 2 thru 1 st measure of line 9	
<u>32 Etudes for Clarinet</u>	C. Rose	Carl Fischer
Page 17	#17	
Page 26	to line 7, to end of 2 nd measure	

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, three octaves starting on low E

Diatonic scale use the pattern  (M.M. quarter note =88)

Major C, F, Bb, G, D
Minor a, d, g, e, b
(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight Reading is required

Alto/Bass

Contra Clarinet


<u>21 Foundation Studies for Alto and Bass Clarinet</u>	W.E. Rhoads	Southern Music
(Catalog #B-217)		
Page 10 - 11	#6	first page only
<u>Introducing the Alto and Bass Clarinet</u>	H. Voxman	Rubank, Inc
Rubank Educational Library No. 135		
Page 11	#1	
Page 12	#5	
Page 15	#4	
Page 42	Pastorale	

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low E


(M.M. quarter note =88)

Diatonic scale use the pattern

Major C – 2 octaves, F – 2 octaves, Bb – 2 octaves, G – 2 octaves, D – 1 octaves

Minor a – 2 octaves, d – 1 octaves, g – 2 octaves, e – 2 octaves, b – 2 octaves

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)


Sight reading is required.

Saxophone

<u>Selected Studies for Saxophone</u>		H. Voxman	Rubank, Inc
Rubank Educational Library No. 106			
Page 8	All	Andante (d minor)	
Page 15	All	Vivace (Bb major)	
<u>Universal Method for Saxophone</u>			Carl Fischer
(Catalog #CF 0532)			
Page 44	#86		
Page 210	#15		
Page 210	#18		
Page 212	#6		
Page 214	Dominant Seventh Exercise – All		

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations
If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.
 Chromatic – In a triplet pattern, two octaves starting on low Bb


(M.M. quarter note =88)

Diatonic scale use the pattern

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)


Sight reading is required.

Trumpet

<u>Arban Complete Conservatory Method for Trumpet</u>		Arban	Carl Fischer
The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)			
Page 22	#50		
Page 47	#29		
Page 125	#1	lines 3, 8, 12 (D, G, B)	
Page 190	#143		
Page 213	#76		
Page 286	line 5, 3 rd measure thru line 9, 2 nd measure, no fermata		

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations
If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.
 Chromatic – In a triplet pattern, two octaves starting on low C


(M.M. quarter note =88)

Diatonic scale use the pattern

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

French Horn

<u>Preparatory Melodies to Solo Work for French Horn</u>		M. Pottag	CPP Belwin.
Educational Library No. 82-39			
Page 15	#39	all Andantino	
Page 20	#50		
Page 24	#61		
Page 34	#86		
<u>Sixty Selected Studies for French Horn Book 1</u>		C. Kopprasch	Carl Fischer
Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog #02790)			
Page 19	#28		

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low F



Diatonic scale use the pattern

(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Trombone

Arban Famous Method for Trombone-Complete

Arban

Carl Fischer

Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)

Page 29 #50

Page 52 #29 all

Page 126 #1 lines 3, 8, 12 (C, F, & A)

Page 202 #143

Page 231 #3 Brilliant Fantasy (First six lines only)

Melodious Etudes for Trombone – Book 1

J. Rochut

Carl Fischer

Book 1 – Catalog #01594

Page 19 #16

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low Bb



Diatonic scale use the pattern

(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required

Baritone
Treble Clef

Arban Complete Conservatory Method for Trumpet

Arban

Carl Fischer

The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)

Page 22 #50

Page 46 - 47 #28

Page 125 #1 lines 1, 5, 11 (C,E,Bb)

Page 190 #143

Page 290 #6 (First six lines to key change)

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low C



Diatonic scale use the pattern

(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Baritone
Bass Clef

Arban Famous Method for Trombone-Complete

Arban

Carl Fischer

Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)			
Page	29	#50	
Page	52	#28	
Page	126	#1	lines 1, 5, 11 (Bb, D, & Ab)
Page	202	#143	
Page	211	#6	(First 7 lines to key change)

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low Bb

Diatonic scale use the pattern



(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Tuba

Advanced Method for Tuba Volume II

Gower/Voxman

Rubank, Inc.

Rubank Educational Library No. 184

Page 32-33 #6

all

Disregard all references:

Page 36 #13

Bb or Eb tuba only

Page 41 #22

Tempo di Marcia

Page 52 #13

Second Book for Practical Studies for Tuba

R. Getchell/Hovey

Belwin Mills

Page 11 #83

Page 19 #97

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low Bb

Diatonic scale use the pattern



(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

Percussion

All percussion auditees will perform the following etudes in addition to the specialization requirements.

From the **Art of Percussion Book**

Anthony Cirone, Neil Grover and Garwood Whaley

Tambourine	Page 11	MF	M.M = quarter note = 144
Triangle	Page 28	MF	M.M. = quarter note = 116 First four lines only
Cymbals	Page 68		M.M. = 112 First three lines only


Specialization

Choose one of the following options. Sight-reading is required within each option.

Snare Drum
Option I

<u>Standard Snare Drum Method</u>	B. Podemski	Mills Music
Page 76 #52		
Page 59 #36		
Rudiments	Nine stroke roll, Triple Paradiddle, Flam Accent, Single Drag Tap	
All Rudiments from: <u>Percussive Arts Society International Drum Rudiments</u>		
<u>Sight-Reading is required</u>		

Mallets
Option II

<u>Modern School for Xylophone, Marimba, and Vibraphone</u>	M. Goldenberg	Chappell
Page 66 #7	beginning thru measure 2, line 5	
Page 76 #18	first 6 lines only	
<u>Scales</u> – All scales are to be memorized in three octaves (depending on instrument)		
Chromatic – In a triplet pattern, three octaves starting on Low C		
Diatonic scale use the pattern		(M.M. half note =88)
Major	C – 3 octave, F – 3 octaves, Bb – 3 octaves, G – 3 octaves, D – 3 octave	
Minor	a – 3 octaves, d – 3 octave, g – 3 octaves, e – 3 octaves, b – 3 octave (Melodic form ascending and descending)	
<u>Sight-reading is required.</u>		

Tympani
Option III

<u>Modern Method for Tympani</u>	S. Goodman	Mills Music
Page 60 #57		
Page 68 #73		
F major scale on tympani in half notes at quarter note = 60		
Choice of one of the following:		
Keyboard (Goldenberg)	beginning thru measure 2, line 5	
Page 66 #7		
Snare Drum (Podemski)		
Page 59 #36		
<u>Sight-reading is required.</u>		

**New Hampshire Music Educators' Association
2016-2017 All-State Audition Requirements
Jared Cassedy, Auditions Chairperson**

Vocal

Danza, Danza, fanciulla gentile Francesco Durante
p. 104 Twenty-Six Italian Songs and Arias John Glenn Paton, Editor Alfred Music Publishing
Will be performed memorized and in Italian
with the accompaniment CD as supplied by the publisher JW Pepper Catalog Numbers
Sopranos and Tenors will use the Medium High Setting #7968639 book and CD
Altos and Basses will use the Medium Low Setting #7968688 book and CD
Optional Notes in m. 33 – the student is invited, but not expected to sing them; no extra points will be awarded to those who choose to do so

There will be NO PDF version used this year.

Harmonic exercise (Bach Chorale) to be published in the September Quarter Notes.
This will be memorized and performed on a neutral syllable
Accompaniment tapes will be sent to each participating school before auditions.
Rhythmic and melodic sight-reading will be required.

Range check will be used to assign students to correct part within each voice, i.e. Alto1/Alto 2
This will not be scored.

ADJUDICATORS WILL BE USING A NEW VOCAL AUDITION SHEET AS WILL BE PUBLISHED ON THE NHMEA WEBSITE (www.nhmea.org)

Violin

Concerto in G major, K. 216 W. Mozart
Movement 1 only (no cadenza) Published by International

Scales – All scales are to be memorized in three octaves in the Hrimaly method, sixteenth notes, slurred in groups of four, quarter note = 50

Major Scales: C, G, D, A, E, F, Bb, Eb, Ab
Minor Scales: a, g, d, c (Melodic Form)

Sight-reading is required.

Viola

Five Old French Dances Catalog #CH801 Marin Marais
Dances (#1,4,5) only Published by Chester
Scales - All scales are to be memorized in two octaves in a straight eighth note pattern, quarter note = 60
Major Scales: C, G, D, A, E, F, Bb, Eb, Ab
Minor Scales: a, g, d, c (Melodic Form)

Sight-reading is required.

Cello

Sonata in g minor (Catalog #846) Marcello/Piatti
1st and 2nd movements Published by International
Scales - All scales are to be memorized in two octaves in a straight eighth note pattern, quarter note = 60
Major Scales: C, G, D, A, E, F, Bb, Eb, Ab
Minor Scales: a, g, d, c (Melodic Form)

Sight-reading is required.

Bass

Sonata in e minor 3rd & 4th movements International Catalog # 1050 Marcello/Zimmerman
Scales - All scales are to be memorized in two octaves in a straight eighth note pattern, quarter note = 60
Major Scales: C, G, D, A, E, F, Bb, Eb, Ab (C, D, & Eb one octave only)
Minor Scales: a, g, d, c (Melodic Form)

Sight-reading is required.

Guitar



Turkish March Ludwig v. Beethoven Doberman-Yppan Edition
Guitar 1, eighth note = 100

Twenty Studies for the Guitar Fernando Sor Andres Segovia, ed.
Estudio 5
Play the entire etude at a tempo of quarter note = 72

Diatonic Major and Minor Scales Andres Segovia Columbia Music
F Major and F Melodic Minor (3 octave)
Use alternate right hand fingering (such as *i-m* or *m-i*) at a tempo m.m. quarter note =
120
Use alternating strokes and play without repeats, observing the written quarter note rhythm

Sight-reading is required

You will be given two minutes to visually study the piece (no playing) and one opportunity to perform the passage. The passage will be a melody with a simple bass accompaniment, have a key signature and accidentals, have a variety of rhythms, and other music markings. Please refer to www.nhmea.org for sight-reading samples.