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

Selected Studies for Saxophone — H. Voxman — Rubank, Inc
Rubank Educational Library No. 106

Page	8	All	Andante (d minor)
Page	15	All	Vivace (Bb major)

Universal Method for Saxophone — 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

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.

Trumpet

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	47	#29	
Page	125	#1	lines 3, 8, 12 (D, G, B)
Page	190	#143	
Page	213	#76	
Page	286	line 5, 3rd measure thru line 9, 2nd 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

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.

French Horn

Preparatory Melodies to Solo Work for French Horn — M. Pottag — CPP Belwin.
Educational Library No. 82-39

Page	15	#39	all Andantino
Page	20	#50	
Page	24	#61	
Page	34	#86	

Sixty Selected Studies for French Horn Book 1 — C. Kopprasch — Carl Fischer
Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog #02790)

Page	19	#28

CONT.

MORE

Page 24 #34 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 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 be 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

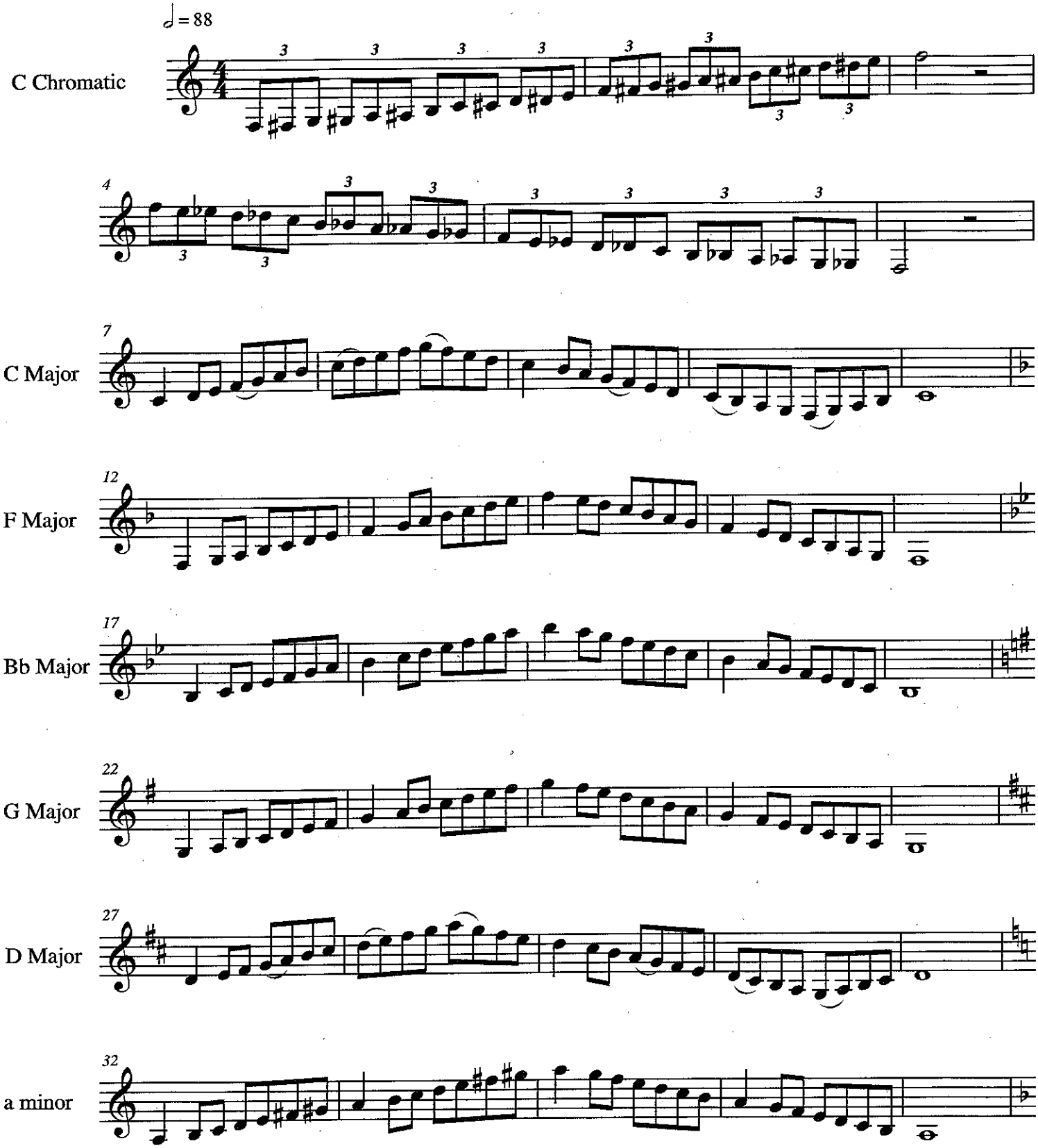
Diatonic scale use the pattern (M.M. quarter note =88)
Major C, F, Bb, G, D
Minor a, d, g, e, b
(Melodic form ascending and descending where applicable)
REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

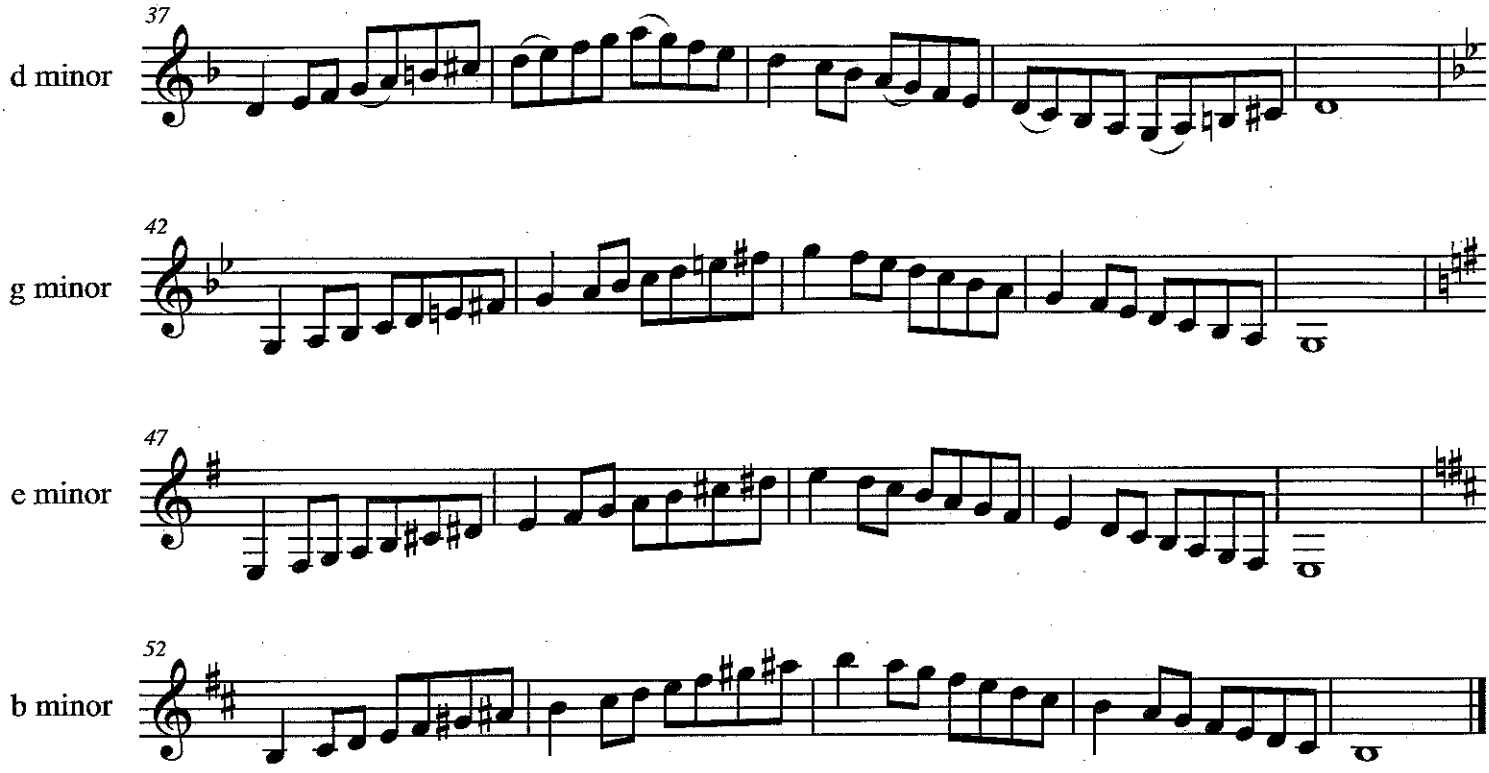
Sight-reading is required.

NEW HAMPSHIRE ALL STATE AUDITION SCALES

F Chromatic, C, F, Bb, G, D Major, a, d, g, e, b melodic minor

FRENCH HORN




37
d minor
42
g minor
47
e minor
52
b minor

PREPARATORY MELODIES

to

Solo Work

for

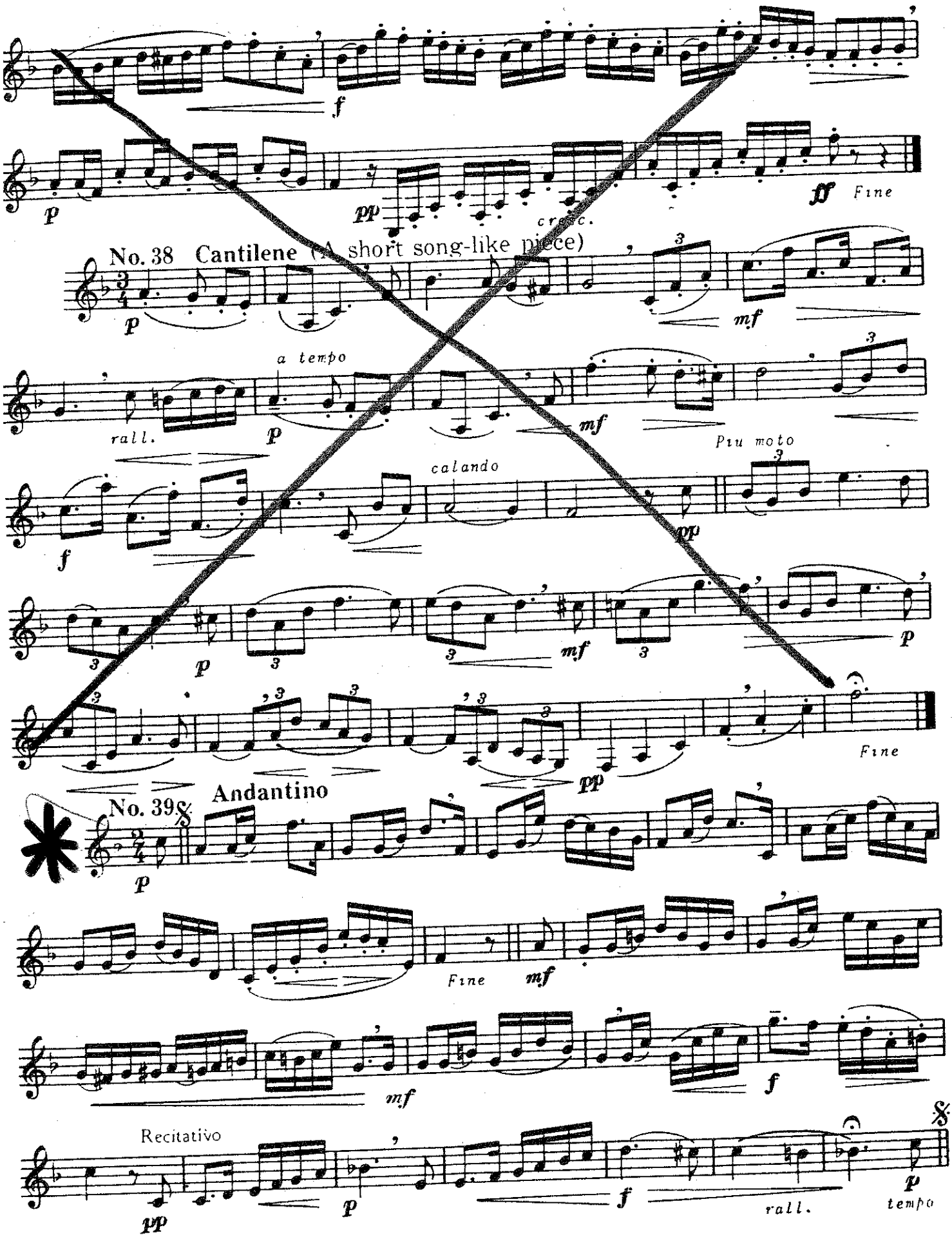
FRENCH HORN

Selected from the Famous SCHANTL Collection

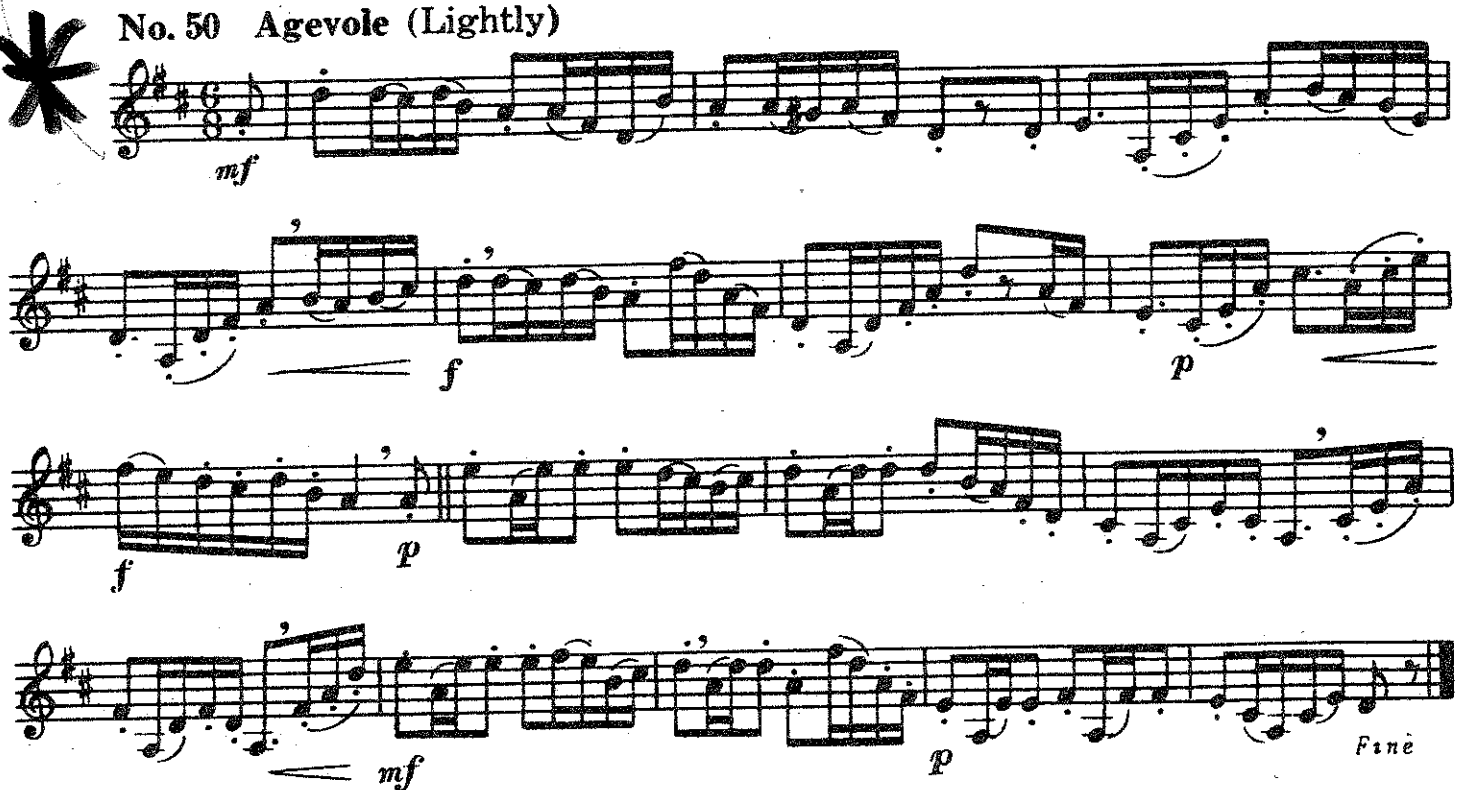
Edited

by

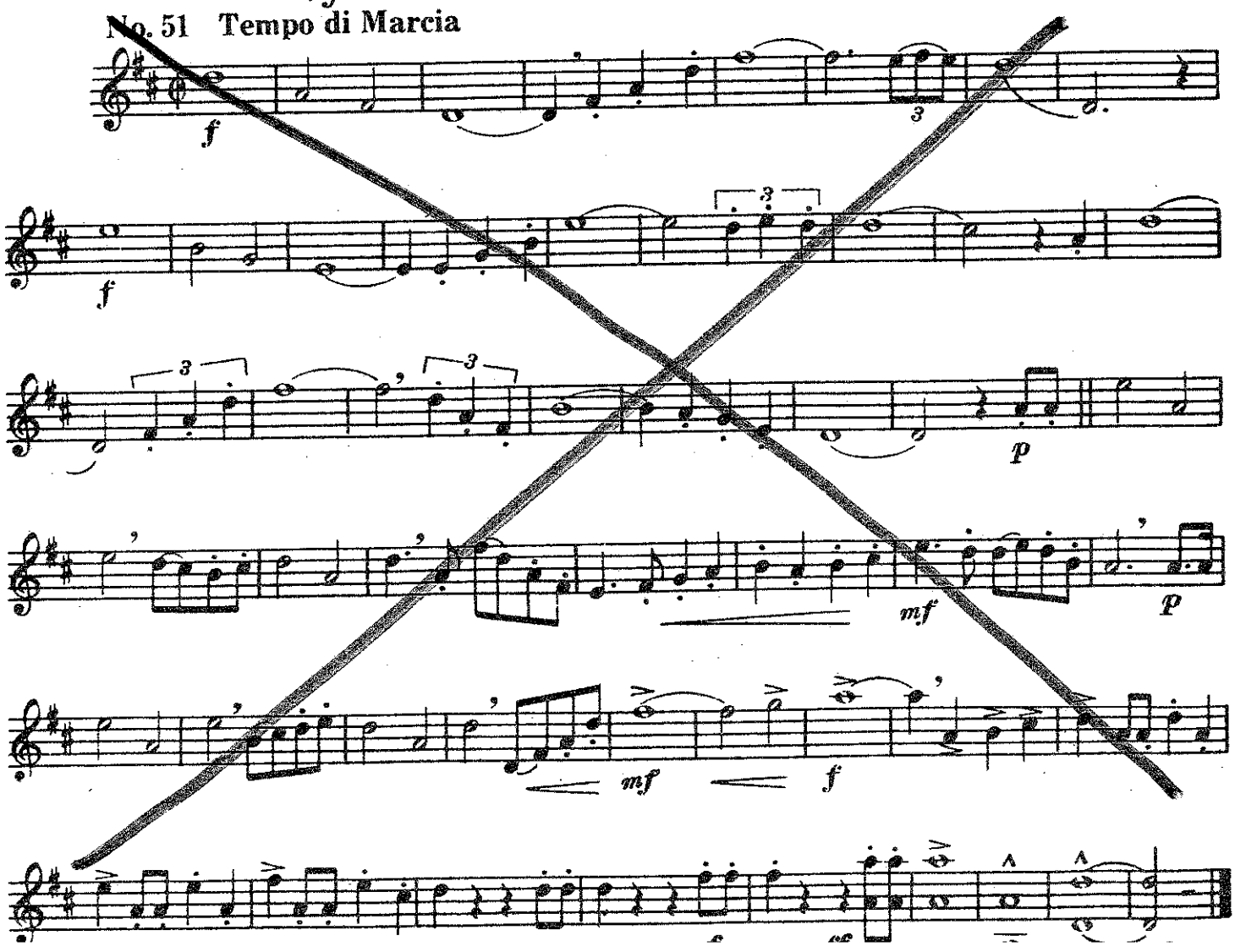
MAX P. POTTAG


No. 38 Cantilene (A short song-like piece)
a tempo
rall.
Piu moto
calando
No. 39 Andantino
Recitativo
rall.
tempo

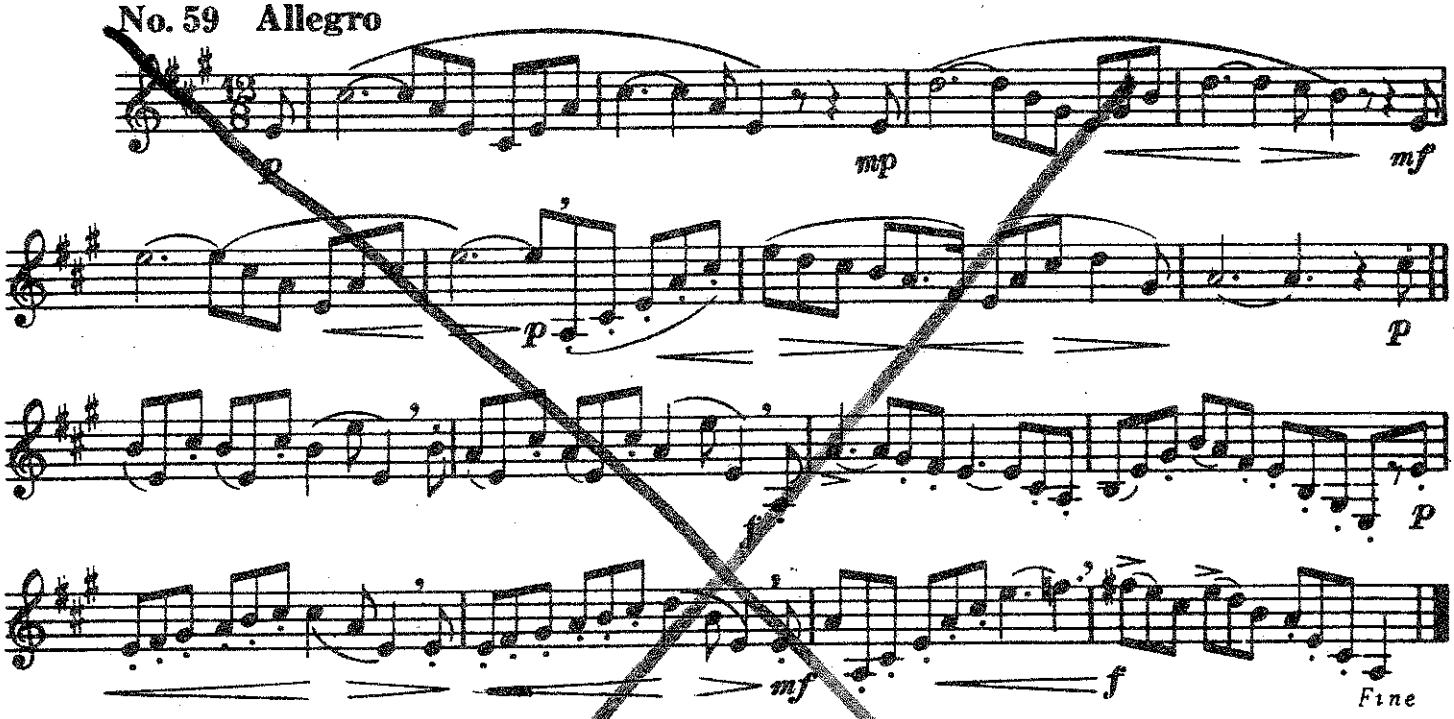
No. 50 Agevole (Lightly)



No. 51 Tempo di Marcia

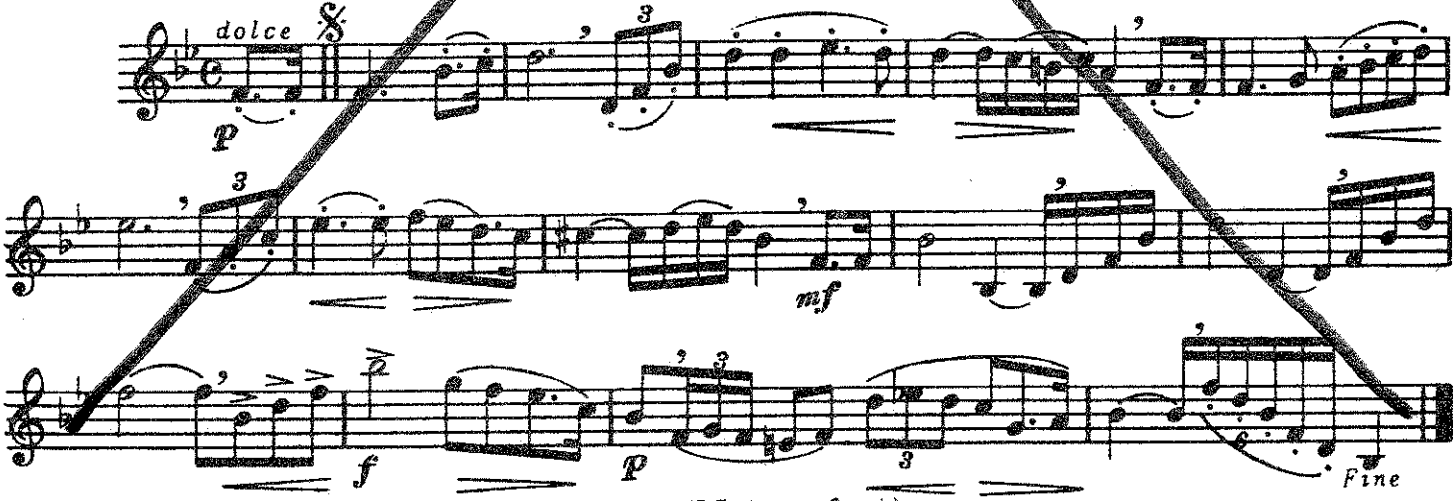


No. 59 Allegro

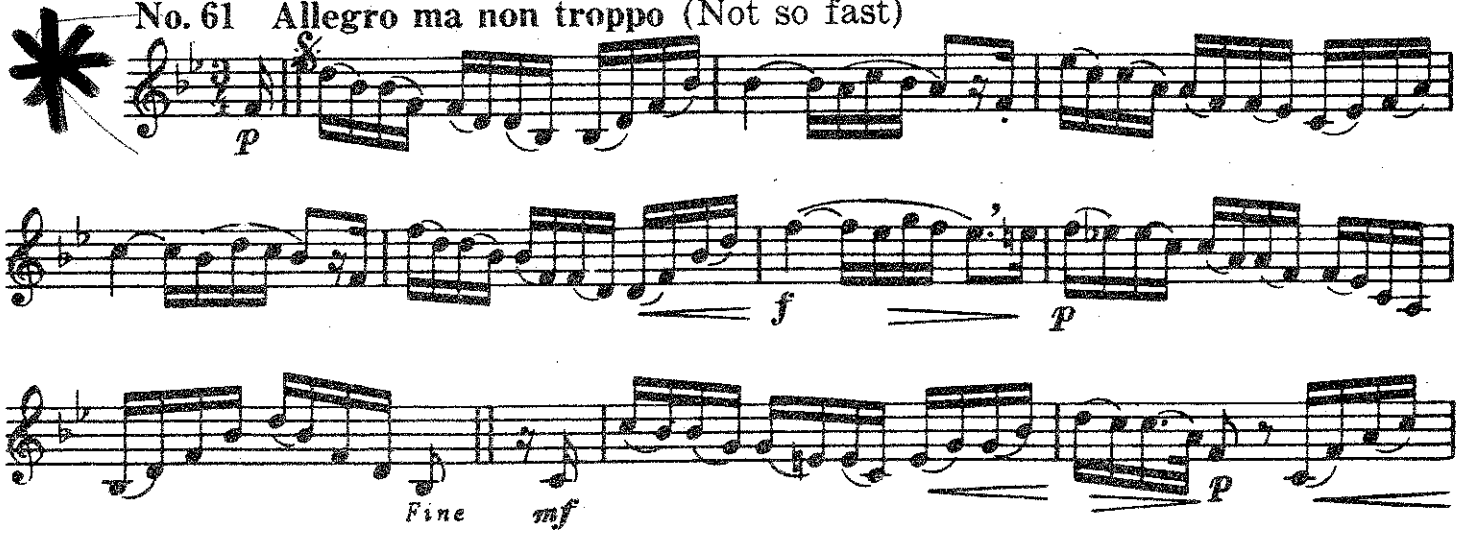


Solo pieces in Bb Major (Eb Concert)

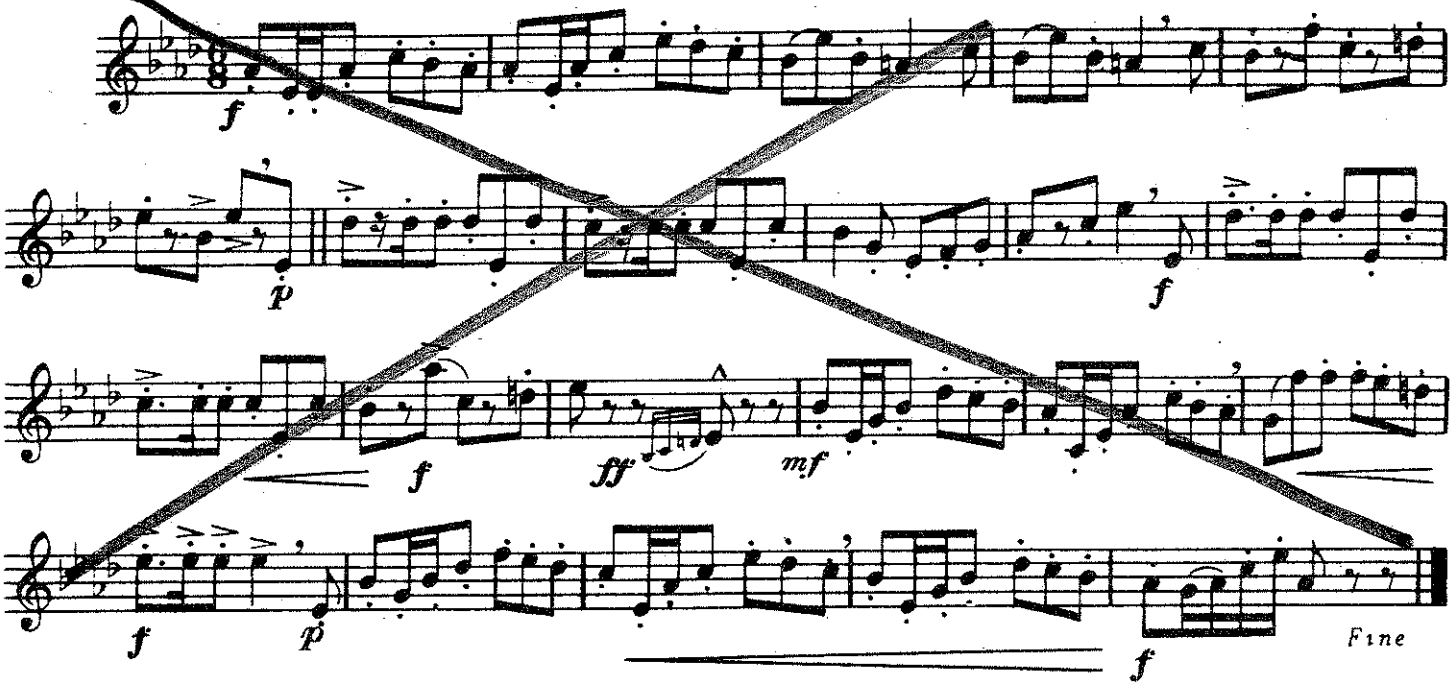
No. 60 Andante



No. 61 Allegro ma non troppo (Not so fast)



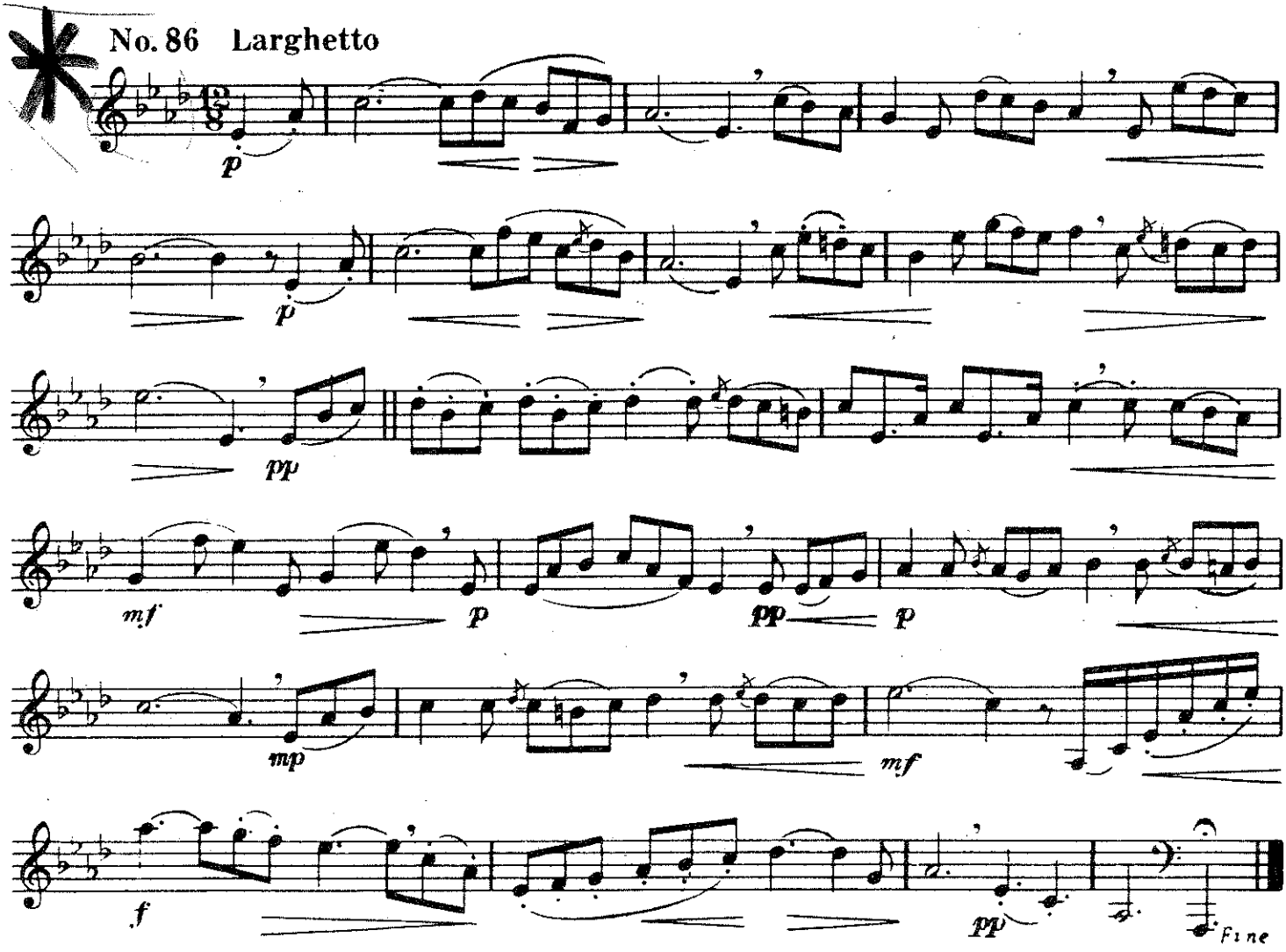
No. 85 Con Fuoco (With fire)



Intermezzo *(A piece played between the acts)*

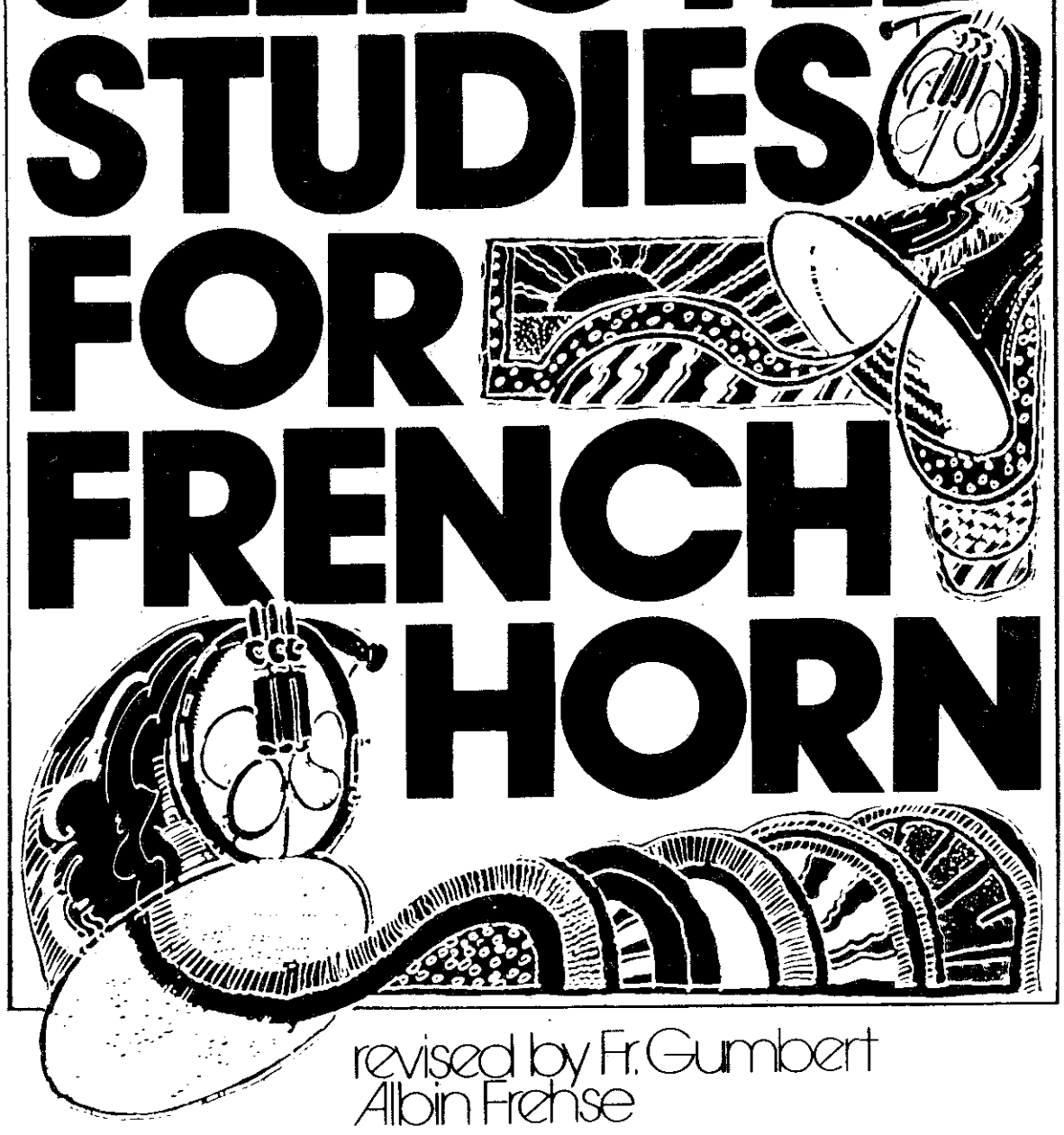
Lamentable *(Mournfully)*

No. 86 Larghetto

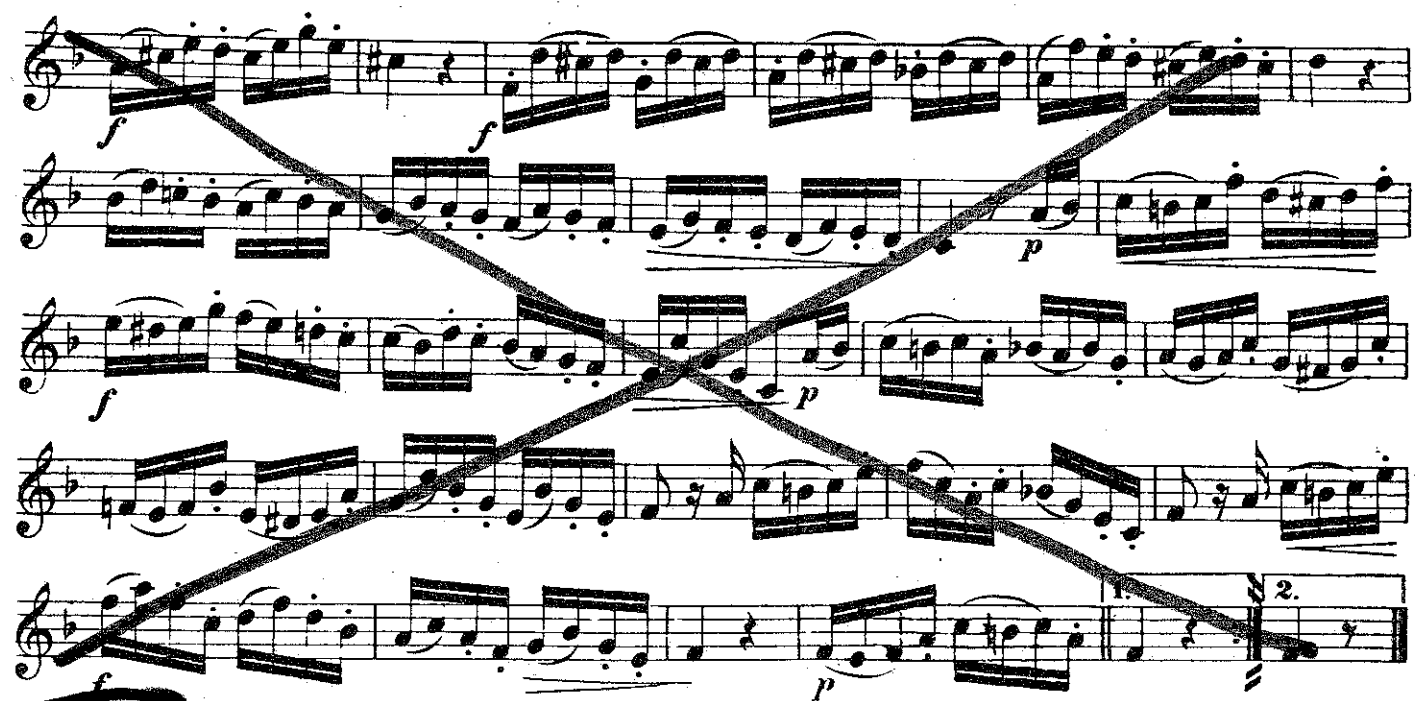


OK I

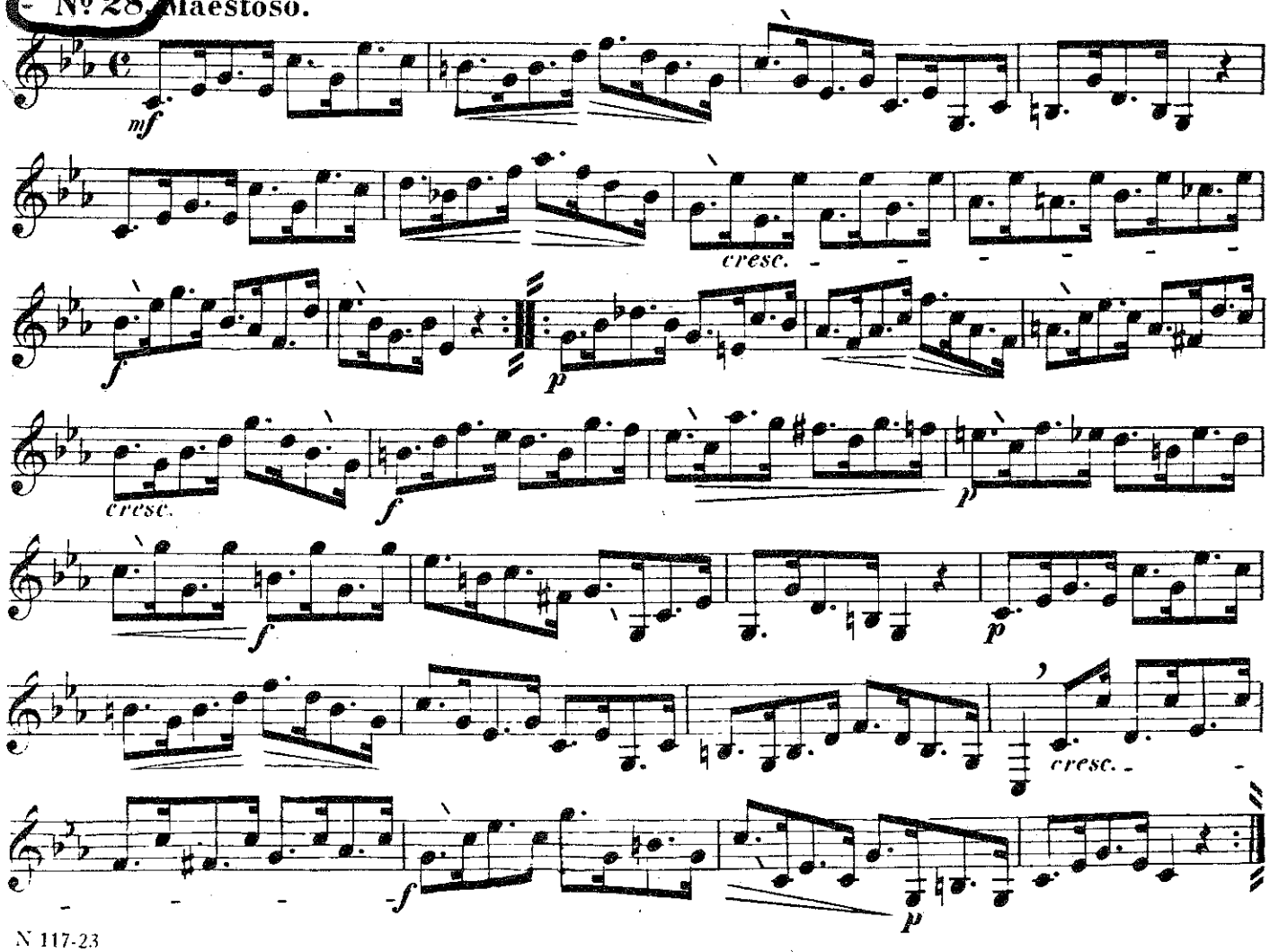
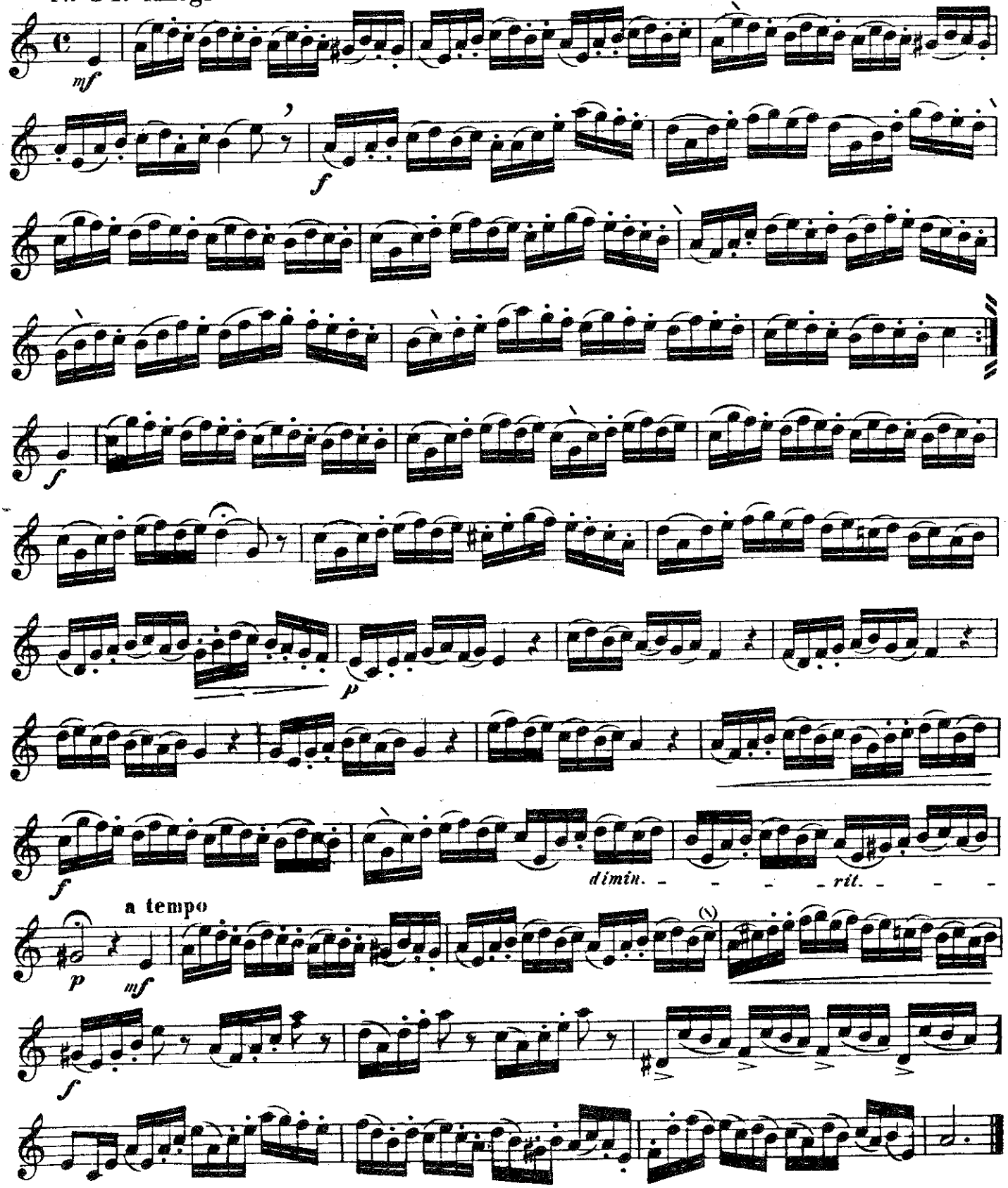
SIXTY KOPPRASCH SELECTED STUDIES FOR FRENCH HORN



revised by Fr. Gumbert
Albin Frehse



Nº 28. Maestoso.



№ 34. Allegro