




**New Hampshire Music Educators
Rotation D
2017-2018 All-State Audition Requirements**

Rebecca Pierce, Auditions Chairperson
Windham Middle School, Windham, NH

Instrument	Title	Composer	Publisher
 Vocal	<u>Vittoria, mio core!</u> <u>Twenty-Six Italian Songs and Arias</u>	Giacomo Carissimi John Glenn Paton, Editor	Alfred Music Publishing
	Will be performed <u>memorized</u> and in <u>Italian</u> from the PDF VERSION found on the NHMEA Website with the accompaniment CD as supplied by the publisher. PLEASE NOTE: The audition will follow the recorded accompaniment, <i>which skips from measure 53 directly to measure 74</i>		
	Sopranos and Tenors will use the Medium High Setting Altos and Basses will use the Medium Low Setting	JW Pepper Catalog Numbers #7968639 book and CD #7968688 book and CD	
 Violin	<u>Praeludium and Allegro</u>	1228005 Fritz Kreisler	Carl Fischer
Viola	<u>Concerto in G Major (first & second mvt.)</u>	0401 Telemann	International
Cello	<u>The Swan</u>	B 2789 C. Saint-Seans	Carl Fischer
Bass	<u>Sonatina (first movement only)</u>	B 2494 Arthur O. Anderson	Carl Fischer
Guitar			
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>Frevo</u> D'OZ Edition www.jwpepper.com (10412737) www.sheetmusicplus.com (ZZ.DZ-2064)	Jurg Kindle	
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) <u>Introducing the Alto or Bass Clarinet</u> Rubank Educational Library No. 135	W.E. Rhoads H. Voxman	Southern Music 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> Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)	Arban	Carl Fischer
	<u>Melodious Etudes for Trombone Book 1</u> Book 1 – Catalog No. 01594	J. Rochut	Carl Fischer
Baritone Treble Clef	<u>Arban Complete Conservatory Method for Trumpet</u> Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog No. 021)	Arban	Carl Fischer
Baritone Bass Clef	<u>Arban Famous Method for Trombone – Complete</u> Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)	Arban	Carl Fischer


Tuba	<u>Advanced Method for Tuba Volume II</u> Rubank Educational Library No. 184	Gower/Voxman	Rubank
Percussion	<u>Second Book for Practical Studies for Tuba</u>	R. Getchell/Hovey	Belwin Mills
	<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 10	all	
Page 27	Vivace	
<u>Advanced Method for Flute Volume II</u>	H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 175	
Page 10	#27	slurred in groups of four
Page 17	#60	slur first line, tongue second
Page 50	#3	
Page 56	#20	

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, three octaves
 (Flutes starting on low C, Piccolos starting on Low D)




Diatonic scale use the pattern (M.M. half note =88)
 Major C – 3 octaves, F – 2 octaves, Bb – 2 octaves, G – 2 octaves, D – 2 octaves
 Minor a – 2 octaves, d – 2 octaves, g – 2 octaves, e – 2 octaves, b – 2 octaves
 (Melodic form ascending and descending)

Sight-reading is required.

Oboe

<u>Selected Studies for Oboe</u>	H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 107	
Page 18	Bb Major	
<u>Advanced Method for Oboe Volume I</u>	H. Voxman	Rubank, Inc.
Rubank Educational Library	No. 92	
Page 9	#27	
Page 11	#37	
Page 11	#38	
Page 35	#18	

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, two octaves starting on low C



Diatonic scale use the pattern (M.M. half note =88)
 Major C – 2 octaves, F – 1 octaves, Bb – 2 octaves, G – 1 octaves, D – 2 octaves
 Minor a – 1 octaves, d – 2 octaves, g – 1 octaves, e – 2 octaves, b – 2 octaves
 (Melodic form ascending and descending)

Sight-reading is required.

Bassoon

Practical Method for Bassoon

J. Weissenborn

Carl Fischer

Augmented and Adapted by W. F. Ambrosio (Cat # 02150)

Page	41	Allegretto – lines 7, 8, 9,10
Page	45	Allegro – lines 7,8,9,10
Page	62	Lines 1,2,3,4
Page	67	#11
Page	81	#1

Scales – All scales to be **memorized, tongued and slurred.**

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

Diatonic scale use the pattern



(M.M. half note =88)

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

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


(Melodic form ascending and descending)

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	A Major line 7-8	
Page	128	lines 11, 12, & 13	
Page	129	line 10, measure 2 thru line 11, measure 1	
<u>32 Etudes for Clarinet</u>		C. Rose	Carl Fischer
Page	24	#24 first 8 lines	
Page	31	#31	

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, three octaves starting on low E




Diatonic scale use the pattern (M.M. half note =88)
 Major C – 2 octaves, F – 3 octaves, Bb – 2 octaves, G – 2 octaves, D – 2 octaves
 Minor a – 2 octaves, d – 2 octaves, g – 2 octaves, e – 3 octaves, b – 2 octaves
 (Melodic form ascending and descending)

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	12-13	All	
<u>Introducing the Alto and Bass Clarinet</u>		H. Voxman	Rubank, Inc
Rubank Educational Library No. 135			
Page	9	#4	
Page	17	#5	
Page	26-27	#5	
Page	37	#3	

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, two octaves starting on low E




Diatonic scale use the pattern (M.M. half 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)

Sight reading is required.

Saxophone

<u>Selected Studies for Saxophone</u>		H. Voxman	Rubank, Inc
Rubank Educational Library No. 106			
Page	5	Mod. Assai	
Page	7	All	
<u>Universal Method for Saxophone</u>			Carl Fischer
(Catalog #CF 0532)			
Page	44	#88	
Page	210	#16	
Page	210	#17	
Page	213	#11	
Page	214	lines 7, 8, 9, & 10	

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, two octaves starting on low Bb




Diatonic scale use the pattern (M.M. half note =88)
 Major C – 2 octaves, F – 2 octaves, Bb – 2 octaves, G – 1 octaves, D – 2 octaves
 Minor a – 1 octaves, d – 2 octaves, g – 1 octaves, e – 2 octaves, b – 2 octaves
 (Melodic form ascending and descending)

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 or #021x – New Edition – Please note that #021X edition pages may be different that the discontinued #021 edition. Page Numbers below are for #021)			
Page	22	#49	
Page	33	#31	
Page	56	#69	lines 2, 10, 12 (F, A, & G)
Page	189	#139	
Page	206	#57	
Page	293	#9	first seven lines to beat three in first measure of line seven

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, two octaves starting on Low C

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

Major C – 2octaves, F – 1 octave, Bb – 2 octaves, G – 2 octaves, D – 1 octave
 Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 1 octave, b – 2 octaves
 (Melodic form ascending and descending)


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	9	#25
Page	24	#59
Page	25	#62
Page	32	#80

<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	14-15	#21 F Major
Page	18	#26 C Major

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, two octaves starting on low F

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

Major C – 1 octave, F – 2 octaves, Bb – 2 octaves, G – 2 octaves, D – 1 octave
 Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 2 octaves, b – 2 octaves
 (Melodic form ascending and descending)


Sight-reading is required.

Trombone

<u>Arban Famous Method for Trombone-Complete</u>	Arban	Carl Fischer	
Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)			
Page	29	#49	
Page	40	#31	
Page	61	#69	lines 2, 10, 12 (Eb, G, F)
Page	201	#139	
Page	215	#9	first six lines

<u>Melodious Etudes for Trombone – Book 1</u>	J. Rochut	Carl Fischer
Book 1 – Catalog #01594		
Page	6	#5

Scales – All scales to be **memorized, tongued and slurred.**
 Chromatic – In a triplet pattern, two octaves starting on low Bb

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

Major C – 1 octave, F – 2 octaves, Bb – 2 octaves, G – 2 octaves, D – 1 octave
 Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 2 octaves, b – 1 octave
 (Melodic form ascending and descending)

Sight-reading is required.

Baritone
Treble Clef

<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	#49	
Page	33	#31	
Page	56	#69	lines 2, 10, 12 (F, A, & G)
Page	189	#139	
Page	293	#9	seven lines only to measure one line seven, beat three

Scales – All scales to be **memorized, tongued and slurred.**

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

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

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

Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 1 octave, b – 2 octaves
(Melodic form ascending and descending)

Sight-reading is required.

Baritone
Bass Clef

<u>Arban Famous Method for Trombone-Complete</u>		Arban	Carl Fischer
Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)			
Page	29	#49	
Page	40	#31	all
Page	61	#69	lines 2, 10, 12 (Eb, G, F)
Page	201	#139	
Page	215	#9	eight lines only, to third beat of third measure in line 8

Scales – All scales to be **memorized, tongued and slurred.**

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

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

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

Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 2 octaves, b – 1 octave
(Melodic form ascending and descending)

Sight-reading is required.

Tuba

<u>Advanced Method for Tuba Volume II</u>		Gower/Voxman	Rubank, Inc.	
Rubank Educational Library No. 184				
Page	34	#8	Disregard all references: BBb or Eb tuba only	
Page	36	#12		
Page	41	#23		Waltz
Page	49	#8		
Page	53	#17		
<u>Second Book for Practical Studies for Tuba</u>		R, Getchell/Hovey	Belwin Mills	
Page	12	#86		
Page	26	#109		

Scales – All scales to be **memorized, tongued and slurred.**

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

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

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

Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 2 octaves, b – 1 octave
(Melodic form ascending and descending)

Sight-reading is required.

Percussion

Anyone auditioning for percussion will perform the following etudes in addition to the specialization requirements.

The Art of Percussion Playing by Anthony Cirone, Neil Grover and Garwood Whaley

Tambourine	page 18	mf	M.M. quarter note = 120	first four lines only
Triangle	page 34	mf	M.M. quarter note = 120	first four lines only
Cymbals	page 66		M.M. dotted quarter note = 100	first four lines only
The Art of Percussion Playing by Anthony Cirone, Neil Grover and Garwood Whaley				


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 61 #38		
Page 78 #53		
Rudiments (4)	Thirteen Stroke Roll, Single Paradiddle, Pataflafla Single Ratamaque	
Sight-Reading is required		

Mallets
Option II

<u>Modern School for Xylophone, Marimba, and Vibraphone</u>	M. Goldenberg	Chappell
Page 77 #19		
Page 72 #14	first six 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)	
Sight-reading is required.		

Tympani
Option III

<u>Modern Method for Tympani</u>	S. Goodman	Mills Music
Page 68 #72		
Page 58 #53		
F major scale on tympani in half notes at quarter note = 60		
Choice of one of the following:		
Keyboard (Goldenberg)		
Page 72 #14	first six lines only	
Snare Drum (Podemski)		
Page 61 #38		
Sight-reading is required.		

**New Hampshire Music Educators' Association
2017-2018 All-State Audition Requirements
Rotation D
Rebecca Pierce, Auditions Chairperson**

Vocal



Vittoria, mio core! Carissimi
Twenty-Six Italian Songs and Arias John Glen Paton, editor Alfred Music Publishing
 Will be performed memorized and in Italian from the **PDF VERSION found on the NHMEA Website** with the accompaniment CD supplied by the publisher. PLEASE NOTE: The audition will follow the recorded accompaniment, **which skips from measure 53 directly to measure 74**
 Sopranos and Tenors will use the Medium High Setting JW Pepper Catalog Numbers #798639 book and CD
 Altos and Basses will use the Medium Low Setting #796688 book and CD

Harmonic exercise 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.

Violin



Praeludium and Allegro 1228005 Fritz Kreisler Carl Fischer

Scales – All scales are to be memorized in three octaves in the Hrimaly method, sixteenths 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



Concerto in G Major (first and second movement) 0401 Telemann International

Scales - All scales are to be memorized in a straight eight-note pattern, un-bolded scales in two octaves, bolded scales in three octaves

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

Sight-reading is required.

Cello



The Swan B2789 C. Saint-Saens Carl Fischer

Scales - All scales are to be memorized in a straight eight-note pattern, un-bolded scales in two octaves, bolded scales in three octaves

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

Sight-reading is required.

Bass

Sonatina (first movement only) B2494 Arthur O. Andersen Carl Fischer

Scales - All scales are to be memorized in two octaves in a straight eight 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



Frevo

Jurg Kindle

d'OZ Edition

Guitar 1, quarter note = 92

Twenty Studies for the Guitar

Fernando Sor

Andres Segovia, ed.

Estudio 7

Play the entire etude at a tempo of quarter note = 80

Diatonic Major and Minor Scales

Andres Segovia

Columbia Music

A 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.