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*A Division of Alabama Music Educators Association*

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## 2025 All-Region/All-State Orchestra Audition Material Woodwinds, Brass and Percussion

\*\*Please see the Alabama Bandmasters Association's High School All-State Scale and Etude requirements released on August 1. They can be found on their website:

<https://alaband.org/high-school-all-state-requirements/>

The number of scales and arpeggios required by the AOA will be reduced to those scales and arpeggios listed below. Scales should be from memory and performed at the suggested tempo of quarter note = 120. Students should use the scale sheet provided by the ABA to ensure you are playing the correct octave(s) and range.

1. AOA requires the following High School **major** scales and arpeggios from the ABA scale sheet: **A major and Ab major**
2. AOA requires the following High School **minor** scales and arpeggios from the ABA scale sheet: **C harmonic minor & A melodic minor**
3. AOA requires the **chromatic** scale that is specified for your instrument from the ABA scale sheet.
4. Woodwind & Brass students should also prepare a **lyrical/melodic** and **technical** etude listed for their instrument in the ABA All-State Audition packet. In most cases, the etudes have been abbreviated for the AOA All-Region/All-State Orchestra auditions. Additional orchestral excerpts are not required for woodwind, brass, or percussion students. Metronome markings are intended to be targets for students. The required **lyrical/melodic** and **technical** etudes are as follows:

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[www.alabamaorchestraassociation.org](http://www.alabamaorchestraassociation.org)

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**PICCOLO** – *Flute Etudes by Mary Karen Clardy* | Schott distributed by Hal Leonard

Lyrical/Melodic: Page 68 - Exercise #41 in Eb Major by Furstenau, Op. 80 - No. 3 - Adagio Quarter Note =68 - Play measures 1-12.

Technical: Page 23 - Exercise #15 in A Major Cantabile alla Moderna by Koehler, Op. 66 - No. 16 - Allegro Maestoso Quarter Note =110 - Play measures 13- end.

\*\*At the student's discretion, any out-of-range low notes may be taken up one octave or omitted altogether. Students auditioning on piccolo should also submit the excerpts performed on flute if they would like to be considered for the flute section in the event they are not chosen to play the piccolo. This is not a requirement to audition on piccolo.

**FLUTE** – *Flute Etudes by Mary Karen Clardy* | Schott distributed by Hal Leonard

Lyrical/Melodic: Page 68 - Exercise #41 in Eb Major by Furstenau, Op. 80 - No. 3 - Adagio Quarter Note =68 - Play measures 1-12.

Technical: Page 23 - Exercise #15 in A Major Cantabile alla Moderna by Koehler, Op. 66 - No. 16 - Allegro Maestoso Quarter Note =110 - Play measures 13- end.

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**OBOE** – *48 Famous Studies for Oboe or Saxophone (1<sup>st</sup> Oboe) by W. Ferling* | Revised by Albert J. Andraud – Southern Music Company

Lyrical/Melodic: Page 6 – No. 11 – Play measures 1-8. Eighth Note=72

Technical: Page 7 – No. 14 – Play beginning to measure 16, beat 1. Quarter Note=112

\*\*If students auditioning on oboe are also interested in any available English horn parts, please contact AOA Executive Director, Anna Marie Tysinger, at [executivedirector@alabamaorchestraassociation.org](mailto:executivedirector@alabamaorchestraassociation.org)

**CLARINET** – *32 Etudes for Clarinet by C. Rose* | Carl Fischer, 2009

Lyrical/Melodic: Page 23 – No. 19 - Adagio – Play measures 1-14. Quarter Note=40-48

Technical: Page 10 – No. 6 - Allegro risoluto - play measures 1-18. Quarter Note=88-96

\*\*There is no separate Eb clarinet (piccolo clarinet) audition. Winning clarinet students will be contacted about available Eb clarinet parts.

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**BASS CLARINET** – *21 Foundation Studies for Alto and Bass Clarinet* | Edited by William E. Rhoads – Southern, 1965

Lyrical/Melodic: Page 22 – No. 14 - Allegro (Dotzauer) - Beginning to measure 21 beat 1 (eighth note D) Quarter Note=104

\*\*Students auditioning on bass clarinet must also audition on clarinet. There is only one extra etude for students auditioning on bass clarinet. Note that orchestral bass clarinet parts are sometimes written in bass clef.

**BASSOON** – *Practical Method for the Bassoon including Fifty Advanced Studies* | J. Weissenborn, Augmented and Adapted by W.F. Ambrosio

Lyrical/Melodic: Page 52 - Slow - play measures 1-16 Quarter Note=76

Technical: Page 84-85 - #9 - Allegro di molto - beginning to measure 17 beat 1 (eighth note Eb) Quarter Note=144

\*\*This is no separate contrabassoon audition. Winning bassoon students will be contacted about any available contrabassoon parts.

**HORN** – *335 Selected Melodious Progressive and Technical Studies for French Horn (Book 1)* | Compiled and Revised by Max P. Pottag and Albert J. Andraud – Southern Music Company

Lyrical/Melodic: Page 138 - Celebre Nocturne - Beginning through measure 3 of line 4 Eighth Note=104

Technical: Page 57 – No. 41 - Play from the beginning to measure 20 with no repeats Quarter Note=86

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**TRUMPET** – *Arban Complete Conservatory Method for Trumpet New Authentic Edition* |  
Edited by Thomas Hooten and Jennifer Marotta – Carl Fisher, 2013

Lyrical/Melodic: Page 383 – No. 2 - Fantasie and Variations on Acteon by Marc-Antoine Carpenter - Start at eighth note pick-up to measure 9 to measure 24 beat 4 (eighth note F) Eighth Note=112 Please note: Play as written on B-flat trumpet. Do not transpose.

Technical: Page 354 – Characteristic Study No. 3 – Play measure 11 through the double bar/key change at measure 20 Quarter Note=86

**TROMBONE** – *Arban Method for Trombone and Baritone – New Edition edited by Alan Raph*  
| Revised for Trombone by Charles L. Randall and Simone Mantia

Lyrical/Melodic: Page 319 – No. 3 - Fantaisie Brillante by Jean Baptiste Arban (Introduction) Quarter Note=90, Play pick up to measure 25 (quarter note D) through the half note (B flat) in the last measure of line 8.

Technical: Page 328 – No. 5 - Variations on “Vois-tu la neige qui brille” by Jean Baptiste Arban Variation II Quarter Note=108, Play pick up to measure 65 to measure 72 WITH repeats.

**BASS TROMBONE** – *Arban Method for Trombone and Baritone – New Edition edited by Alan Raph*  
| Revised for Trombone by Charles L. Randall and Simone Mantia

Lyrical/Melodic: Page 319 – No. 3 - Fantaisie Brillante by Jean Baptiste Arban (Introduction) Quarter Note=90, Play pick up to measure 25 (quarter note D) through the half note (B flat) in the last measure of line 8.

Technical: Page 328 – No. 5 - Variations on “Vois-tu la neige qui brille” by Jean Baptiste Arban Variation II Quarter Note=108, Play pick up to measure 65 to measure 72 WITH repeats.

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**TUBA** – *70 Studies for BBb Tuba, Volume 1 by Vladislav Blazhevich* | R. King Music, 2002

Lyrical/Melodic: Page 8 – No. 9 - play from the beginning to measure 19 beat 3 (dotted half note F) Quarter Note=72

Technical: Page 17 – No. 18 - play from measure 13 (Tempo I) to measure 21 (play the half note, disregard the tie to m. 22) Quarter Note=96-100

#### **HARP**

\*\*Students interested in auditioning on harp please contact AOA Executive Director, Anna Marie Tysinger, at [executivedirector@alabamaorchestraassociation.org](mailto:executivedirector@alabamaorchestraassociation.org) for more information.

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## **Percussion Scales & Etudes**

\*Please see the Alabama Bandmasters Association's High School All-State Scale and Etude requirements released on August 1. They can be found on their website:

<https://alaband.org/high-school-all-state-requirements/>

\*\*Interested students should prepare the following material for snare drum and mallets to be considered for the percussion section. Interested students should prepare the following material for timpani to be considered only for timpani. One timpanist is chosen for each of the full orchestras at All-Region and All-State. Though not required, students auditioning for timpani are encouraged to also audition for percussion in the event they aren't chosen as a timpanist.

### **PERCUSSION**

Percussion students will complete the requirements for each instrument before moving to the next instrument. Students should complete the snare drum material in the following order:

#### **SNARE DRUM**

Students should start at the snare drum, performing in this order:

- Required rudiments

Single Stroke Roll - performed open-closed-open with smooth transition.

Double Stroke Roll - performed open-closed-open with smooth transition.

- Prepared etude

*Advanced Snare Drum Studies by Mitchell Peters* – Etude 19: Start at measure 14, play through 2nd measure of last line of first page (meas. 29)

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## MALLETS

Next, students should move to the mallet instrument, performing in this order:

- A major and Ab major scales
- E harmonic minor & C melodic minor scales
- Chromatic scale performed A-A, 2 octaves with alternate sticking

All scales should be performed in two octaves, with alternate sticking, including arpeggio. Performers should play each scale at MM=100, per quarter note (playing eighth notes)

- Prepared etude required for mallets: *Solos and Etudes for Marimba* by Mark Johnson – Pg 88, “Allegro”. Start at the beginning and stop on beat four of measure 17 (eighth note F)
- Redstone, by Jason Baker. Play measure 7-13 beat 1 (Located at the end of the All-State Percussion document.)

\*\*If you are not interested in being considered for timpani, you do not need to prepare the timpani requirements which are continued on the next page:

## TIMPANI

\*\*One timpanist is chosen for each of the full orchestras at All-Region and All-State. Though not required, students auditioning for timpani are encouraged to also audition for percussion.

- Prepared etude  
*Pedal to the Kettle* by Kirk Gay. Etude 20. Play measures 20-40.

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