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Jordan Kirchner-Ford, Past President
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A Division of Alabama Music Educators Association

2027 All-Region/All-State Orchestra Audition Materials: **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:

www.alabamaorchestraassociation.org

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10995 New Liberty Road, Piedmont, AL 36272
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PICCOLO – *Flute Etudes by Mary Karen Clardy*

Schott distributed by Hal Leonard

Lyrical / Melodic: Page 20-21 - Exercise #13 in B Minor by Anderson, Op. 33 - No. 6 – Adagio

Play beginning through measure 16, Quarter Note = 46

Technical: Page 83 - Exercise #50 in D Minor by J.S. Bach – Allegro

Play entire exercise with no repeats, Half Note = 96-100

**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 Book by Mary Karen Clardy*

Schott distributed by Hal Leonard

Lyrical / Melodic: Page 20-21 - Exercise #13 in B Minor by Anderson, Op. 33 - No. 6 – Adagio

Play beginning through measure 16, Quarter Note = 46

Technical: Page 83 - Exercise #50 in D Minor by J.S. Bach – Allegro

Play entire exercise with no repeats, Half Note = 96-100

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

Lyrical / Melodic: Page 3 – No. 5

Play beginning to line 4, measure 6 (play first E quarter note), Eighth Note = 80

Technical: Page 3 – No. 6

Play beginning to line 4, measure 8 (play first E eighth note), Dotted Quarter Note = 76

****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**

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

Lyrical / Melodic: Page 9 – No. 5 – Adagio con espressione

Play beginning through measure 8, Quarter Note = 40-44

Technical: Page 22 – No. 18 – Vivace

Play beginning through measure 35, Dotted Quarter Note = 60-68

****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 28 – No. 18

Play beginning through downbeat of measure 33 (F eighth note), Quarter Note = 96

****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 89 – Andante

Play the last 3 lines (Lines 10-12 / measure 78 – end), Quarter Note = 66

Technical: Page 87 - #13 – Allegro Vivace

Play beginning through measure 28 with no repeats, Quarter Note = 126

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

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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 131 – Arioso by J.S. Bach
Play beginning through downbeat of measure 11 (quarter note F), Eighth Note = 60

Technical: Page 44-45 – No. 35 – Allegro
Play beginning through measure 12 with no repeats Quarter Note = 90

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

Lyrical / Melodic: Page 422 – No. 12 – Variation on a Theme from Norma by Vincenzo Bellini
Start at measure 9 and play to measure 23 beat, Dotted Quarter Note = 64

Technical: Page 366 – Characteristic Study No. 9
Start at the beginning and play through measure 24 beat 3, Quarter Note = 124

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 349 – No. 11: Fantaisie and Variations on the Carnival of Venice – Introduction
Play from pick up to measure 9 through measure 39, Dotted Quarter Note = 60

Technical: Page 339 – No. 8: Caprice and Variations by Jean Baptiste Arban – Variation II
Play entire variation with no repeat, Quarter Note = 100

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Lyrical / Melodic: Page 349 – No. 11: Fantaisie and Variations on the Carnival of Venice – Introduction
Play from pick up to measure 9 through measure 39, Dotted Quarter Note = 60

Technical: Page 339 – No. 8: Caprice and Variations by Jean Baptiste Arban – Variation II
Play entire variation with no repeat, Quarter Note = 100

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

Lyrical / Melodic: Page 27 – No. 28
Play beginning through measure 29, Quarter Note = 70-76

Technical: Page 29 – No. 30
Play beginning through measure 17, Quarter Note = 90-96

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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 both 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 17: Play beginning through measure 20

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MALLETS

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

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

Each scale should be performed in two octaves, with alternate sticking, including arpeggio. It is recommended that the performers 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 90, “Rondo”. Start at the beginning and stop on beat 1 of measure 33

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

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 26. Play beginning through measure 13

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