

*Missouri Bandmasters  
Association*

All-State  
Concert Band  
Audition  
Material

Revised Edition  
2004 – 2008

Set I – 2004-2005  
Set II – 2005-2006  
Set III – 2006-2007  
Set IV – 2007-2008

# MISSOURI ALL-STATE BAND GUIDELINES

The Missouri All-State Band is sponsored by the Missouri Bandmasters Association (MBA). The audition material for the All-State Band has been prescribed as a curriculum model for instructors and students of instrumental music in Missouri. MBA's philosophy is to provide a tool by which an individual may attain higher standards of musicianship by mastering the material in this booklet for their respective instrument. The material list should not be considered an "end all" for practice and study, but merely a guide.

The following is an explanation of the requirements for a student to audition for and be accepted into the Missouri All-State Band. The guidelines and audition materials outlined in this booklet do not change from year to year within a four-year cycle. If you have any questions, contact the current Missouri Bandmasters Association Vice-President. You can contact the Missouri Bandmasters Association, and/or view the audition materials list on-line at [www.missouribandmasters.org](http://www.missouribandmasters.org)

## **GUIDELINES**

1. Contact your Missouri Music Educators Association (MMEA) District Band Vice-President for specific information concerning the All-District Band procedures in your district. Each All-District Band sets the policies for their respective district; audition dates, audition materials, audition fees, policies and procedures.
2. Membership in a conference band, county band, etc., does NOT make a student eligible to audition for the Missouri All-State Band.
3. Any student auditioning for and/or performing with the Missouri All-State Band must be a member 'in good standing' of his/her All-District Band. 'In good standing' shall be defined by guidelines established at the district level.
4. The student's All-District Band must be a performing group. No "paper" bands are permitted.
5. Any student auditioning for the Missouri All-State Band must be a member of his/her high school band, if one exists, and must presently be a 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, or 12<sup>th</sup> grader. Students must be eligible for interscholastic music activities according to Missouri State High School Activities Association (MSHSAA) Bylaws #210-219.
6. Students in an All-District Honorable Mention Band are not eligible to audition for the Missouri All-State Band unless alternates have not been designated for the All-District Band. In that case, the first two chair players of each section of the All-District Honorable Mention Band would be considered alternates. These students would be eligible to audition for the Missouri All-State Band.
7. Students who make their All-District Band are eligible, but not required to audition for the Missouri All-State Band.
8. No individual student may participate in district or state events who is not accompanied and supervised by a certified representative of the respective school district (music instructor, teacher, administrator). This reflects MSHSAA Bylaw #103.

## **ALL-STATE BAND AUDITIONS**

1. The audition date and site will be announced at the beginning of each school year by MBA and the respective MMEA District Band Vice-President. Registration for

auditions for the Missouri All-State Band will begin at 8:30 am. Auditions will begin at 9:00 am.

2. The procedure for the Missouri All-State Band auditions will be given to each student upon arrival at the audition site.
3. The audition fee must be made by cash or check and received at the time of registration at the audition site. All checks should be made payable to the **Missouri Bandmasters Association. No school purchase orders or future payment vouchers will be accepted.**
4. Registration will stop at 12:00 pm (noon). Audition rooms may close no sooner than 2:00 pm.
5. Auditions will cover only the materials listed for each individual instrument in the audition materials list, however, sight-reading may be required.
6. The only percussion equipment provided is timpani, xylophone and/or marimba, and bass drum. Percussionists are responsible for bringing the remaining instruments and equipment.
7. Audition call-backs are at the discretion of the adjudicator, however, each student auditioning should be available should a call-back be required. If a student is not available for an audition call back, he/she will be disqualified.
8. Students who are selected for membership in the Missouri All-State Band must pick-up their assigned music, housing information, medical release forms, and general information after auditions have been completed and results posted.
9. MBA, MMEA, MSHSAA and/or the host school shall not be held responsible for lost, damaged, or stolen items at the Missouri All-State Band audition site.
10. The rotation of audition materials will be as follows:
  - 2004-2005 – Set I
  - 2005-2006 – Set II
  - 2006-2007 – Set III
  - 2007-2008 – Set IV
11. Audition materials will be reviewed during the four-year cycle. Final changes, if deemed necessary, will be made during the 2007-2008 school year for the next cycle.

#### **MISSOURI ALL-STATE BAND REHEARSAL/PERFORMANCE**

1. Traditionally, the Missouri All-State Band has rehearsed and performed at the annual MMEA Convention. All specific information concerning this event will be included in each student's music folder.
2. All students are expected to finance their own way, including transportation. A student's participation in the Missouri All-State Band will not be paid for by MBA, MMEA, or any other state organization. It is suggested that directors check the availability of funding from schools, local booster clubs, or service organizations.
3. Students will be under adult supervision while at the Missouri All-State Band's rehearsal and performance site.
4. Students must provide their own instruments and equipment. Each student must provide his/her own music stand. Large percussion instruments will be provided.
5. Students will not be permitted to leave the rehearsal/performance site to attend or participate in other school events (ie: basketball games, wrestling matches, etc.).
6. MBA, MMEA, MSHSAA and/or the host site shall not be held responsible for lost, damaged, or stolen items while students are at this event.

**Compliance with the provisions of  
the current copyright laws is the  
responsibility of each participating  
school and its director(s).**

**ALL-STATE BAND INSTRUMENTATION**

11 flutes, 2 alternates  
1 piccolo, 1 alternate  
2 oboe (3 if English Horn is needed), 2 alternates  
24 clarinets, 2 alternates  
4 bassoons, 2 alternates  
2 alto clarinets, 1 alternate  
5 bass clarinets, 2 alternates  
2 contra clarinets, 2 alternates  
5 alto saxophones, 2 alternates  
2 tenor saxophones, 2 alternates  
2 baritone saxophones, 2 alternates  
11 trumpets, 2 alternates  
8 French horns, 2 alternates  
9 trombones, 2 alternates\*  
4 baritones, 2 alternates  
6 tubas, 2 alternates  
8 percussion  
    4 option I, 2 alternates  
    2 option II, 2 alternates  
    2 option III, 2 alternates

\*Chair 8 & 9 of the trombone section are reserved for bass trombone. Should the quality of the auditionees on bass trombone be substandard, the chair(s) reverts back to the tenor trombone section/auditionees.

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

FLUTE & PICCOLO

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending.

Chromatic: full range of the instrument

Major Scales: C G D A E F Bb Eb Ab

Melodic Minor Scales: a e b f# c# d g c f

Books: Advanced Method for Flute, Volume II – Voxman/Rubank Publication

Selected Studies for Flute – Voxman/Rubank Publication

Set I	Advanced Method	p. 6	#6 slurred
		p. 17	#61 slurred, groups of 4
		p. 51	#4
		p. 56	#18
	Selected Studies	p. 8	all
		p. 14	only

Set II	Advanced Method	p. 9	#20 slurred
		p. 16	#55 slurred
		p. 52	#9
		p. 55	#16
	Selected Studies	p. 23	all
		p. 38-39	Ab Major, Andante

Set III	Advanced Method	p. 10	#27 slurred, groups of 4
		p. 17	#60 slur 1 <sup>st</sup> line, tongue 2 <sup>nd</sup>
		p. 50	#3
		p. 56	#20
	Selected Studies	p. 10	all
		p. 27	Vivace

Set IV	Advanced Method	p. 12	#34 slurred
		p. 16	#54 slurred, groups of 4
		p. 54	#14
		p. 57	#22
	Selected Studies	p. 17	all
		p. 40	all

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

OBOE & ENGLISH HORN\*                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.  
 Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88,  
 a minimum of two octaves, three when possible. Scales should be performed  
 ascending and descending.

Chromatic:                                      full range of the instrument  
 Major Scales:                                C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Selected Studies for Oboe - Voxman/Rubank Publication  
 Advanced Method for Oboe – Voxman & Gower/Rubank Publication

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Set I	Selected Studies	p. 6	F Major
	Advanced Method	p. 6	#6
		p. 6	#7
		p. 6	#8
		p. 36-37	#20

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Set II	Selected Studies	p. 8	d minor
	Advanced Method	p. 7	#13
		p. 10	#28
		p. 10	#29
		p.23	#5

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Set III	Selected Studies	p. 21	b minor
	Advanced Method	p. 9	#27
		p. 11	#37
		p. 11	#38
		p. 35	#18

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Set IV	Selected Studies	p. 20	D Major
	Advanced Method	p. 17	#66
		p. 15	#58
		p. 15	#59
		p. 42	#24

\*The use of English Horn is on an “as needed basis.” Check at the All-State registration table to determine if the audition is needed.

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

BASSOON                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending.

Chromatic:                      full range of the instrument  
Major Scales:                  C G D A E F Bb Eb Ab  
Melodic Minor Scales:        a e b f# c# d g c f

Books: Practical Method for Bassoon – Julius Weissenborn/Carl Fischer Publication

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Set I	Practical Method	p. 35 p. 43 p. 69 p. 81 p. 86	Allegro – first 3 lines first 4 lines #5 #2 #12 – first page only
Set II	Practical Method	p. 30 p. 40 p. 66 p. 82-83 p. 86	Allegro Moderato – lines 3, 4, 5, & 6 Poco Allegro – first 4 lines #2 #5 #11
Set III	Practical Method	p. 41 p. 45 p. 62 p. 67 p. 81	Allegretto – lines 7, 8, 9, & 10 Allegro – lines 7, 8, 9, & 10 lines 1, 2, 3, & 4 #11 #1
Set IV	Practical Method	p. 31 p. 37 p. 47 p. 67 p. 82	Andante – lines 8, 9, & 10 Andante – lines 2, 3, 4, 5, & 6 Marcia – lines 7, 8, 9, & 10 #10 #4

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# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

Bb SOPRANO CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
 Major Scales: C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Thirty-two Etudes for Clarinet – C. Rose/Carl Fischer Publication

Klose Method for Clarinet – Simeon Bellison (revised)/Carl Fischer Publication

Set I	Thirty-Two Etudes	p. 20 p. 21	#20 – first 8 lines (meter incorrect)
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Klose	p. 126 p. 128 p. 132	Ab Major lines 5, 6, & 7 #9
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Set II	Thirty-two Etudes	p. 3 p. 23	#2 – first 6 ½ lines #23
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Klose	p. 127 p. 128 p. 129	E Major – line 5 lines 4, 8, 9, and bar 1 or 10 line 9, bar 2 thru line 10 bar 1
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Set III	Thirty-two Etudes	p. 24 p. 6	#24 – first 8 lines #5
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Klose	p. 127 p. 128 p. 129	A Major – line 7 line 10 last measure, line 11,12, & 13 line 10, bar 2 thru line 11,bar 1
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Set IV	Thirty-two Etudes	p. 17 p. 26	#17 #26 – first 6 ½ lines
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Klose	p. 127 p. 128 p. 129	B Major – line 2, bar 3 thru line 3, bar 3 lines 1, 2, & 3 line 8, bar 2 thru line 9, bar 1
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# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

E♭ ALTO CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:	full range of the instrument
Major Scales:	C G D A E F B♭ E♭ A♭
Melodic Minor Scales:	a e b f♯ c♯ d g c f

Books: 21 Foundation Studies for Alto and Bass Clarinet – Wm. Rhoads/Southern Pub.  
(Older edition of this book = page number different by minus 2)  
Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

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Set I	21 Foundation Studies	p. 16	#9
	Introducing	p. 13	#5
		p. 16	#5
		p. 20	#6
		p. 36	#2 slurred

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Set II	21 Foundation Studies	p. 29	#19
	Introducing	p. 14	#5
		p. 22	#3
		p. 24	#3
		p. 36	#5

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Set III	21 Foundation Studies	p. 32	#21
	Introducing	p. 9	#4
		p. 17	#5
		p. 26-27	#5
		p. 37	#3

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Set IV	21 Foundation Studies	p. 21	#13
	Introducing	p. 11	#1
		p. 12	#5
		p. 15	#4
		p. 42	Pastorale

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

Bb BASS CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:	full range of the instrument
Major Scales:	C G D A E F Bb Eb Ab
Melodic Minor Scales:	a e b f# c# d g c f

Books: 21 Foundation Studies for Alto and Bass Clarinet – Wm. Rhoads/Southern Pub.  
(Older edition of this book = page number different by minus 2)  
Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

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Set I	21 Foundation Studies	p. 29	#19
	Introducing	p. 14	#5
		p. 22	#3
		p. 24	#3
		p. 36	#5

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Set II	21 Foundation Studies	p. 32	#21
	Introducing	p. 9	#4
		p. 17	#5
		p. 26-27	#5
		p. 37	#3

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Set III	21 Foundation Studies	p. 21	#13
	Introducing	p. 11	#1
		p. 12	#5
		p. 15	#4
		p. 42	Pastorale

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Set IV	21 Foundation Studies	p. 16	#9
	Introducing	p. 13	#5
		p. 16	#5
		p. 20	#6
		p. 36	#2 slurred

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

Eb or Bb CONTRA CLARINET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
Major Scales: C G D A E F Bb Eb Ab  
Melodic Minor Scales: a e b f# c# d g c f

Books: 21 Foundation Studies for Alto and Bass Clarinet – Wm. Rhoads/Southern Pub.  
(Older edition of this book = page number different by minus 2)  
Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

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Set I	21 Foundation Studies	p. 32	#21
	Introducing	p. 9	#4
		p. 17	#5
		p. 26-27	#5
		p. 37	#3

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Set II	21 Foundation Studies	p. 21	#13
	Introducing	p. 11	#1
		p. 12	#5
		p. 15	#4
		p. 42	Pastorale

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Set III	21 Foundation Studies	p. 16	#9
	Introducing	p. 13	#5
		p. 16	#5
		p. 20	#6
		p. 36	#2 slurred

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Set IV	21 Foundation Studies	p. 29	#19
	Introducing	p. 14	#5
		p. 22	#3
		p. 24	#3
		p. 36	#5

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

ALTO SAXOPHONE

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of one octave, two when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
 Major Scales: C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Selected Studies for Saxophone – Voxman/Rubank Publication  
 Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication

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Set I	Selected Studies	p. 3 p. 6	all all
	Universal-Prescott	p. 42 p. 208 p. 208 p. 212 p. 214	#78 #3 #5 #3 lines 1, 2, & 3
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Set II	Selected Studies	p. 9 p. 29	all all
	Universal-Prescott	p. 42 p. 209 p. 209 p. 212 p. 214	#79 #8 #10 #4 last 3 lines
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Set III	Selected Studies	p. 5 p. 7	Mod. Assai all
	Universal-Prescott	p. 44 p. 210 p. 210 p. 213 p. 214	#88 #16 #17 #11 lines 7, 8, 9, & 10
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Set IV	Selected Studies	p. 8 p. 15	Andante (d minor) Vivace (Bb minor)
	Universal-Prescott	p. 44 p. 210 p. 210 p. 212 p. 214	#86 #15 #18 #6 lines 4, 5, & 6

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

TENOR SAXOPHONE                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of one octave, two when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:                                      full range of the instrument  
 Major Scales:                                C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Selected Studies for Saxophone – Voxman/Rubank Publication  
 Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication

Set I	Selected Studies	p. 9	all
		p. 29	all
	Universal-Prescott	p. 42	#79
		p. 209	#8
		p. 209	#10
		p. 212	#4
		p. 214	last 3 lines

Set II	Selected Studies	p. 5	Mod. Assai
		p. 7	all
	Universal-Prescott	p. 44	#88
		p. 210	#16
		p. 210	#17
		p. 213	#11
		p. 214	lines 7, 8, 9, & 10

Set III	Selected Studies	p. 8	Andante (d minor)
		p. 15	Vivace (Bb minor)
	Universal-Prescott	p. 44	#86
		p. 210	#15
		p. 210	#18
		p. 212	#6
		p. 214	lines 4, 5, & 6

Set IV	Selected Studies	p. 3	all
		p. 6	all
	Universal-Prescott	p. 42	#78
		p. 208	#3
		p. 208	#5
		p. 212	#3
		p. 214	lines 1, 2, & 3

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

BARITONE SAXOPHONE

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of one octave, two when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic: full range of the instrument  
 Major Scales: C G D A E F Bb Eb Ab  
 Melodic Minor Scales: a e b f# c# d g c f

Books: Selected Studies for Saxophone – Voxman/Rubank Publication  
 Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication

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Set I	Selected Studies	p. 5 p. 7	Mod. Assai all
	Universal-Prescott	p. 44 p. 210 p. 211 p. 213 p. 214	#88 #17 #22 #10 lines 7, 8, 9, & 10

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Set II	Selected Studies	p. 8 p. 15	Andante Vivace
	Universal-Prescott	p. 44 p. 210 p. 210 p. 212 p. 214	#86 #15 #18 #3 lines 4, 5, & 6

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Set III	Selected Studies	p. 3 p. 6	all all
	Universal-Prescott	p. 42 p. 208 p. 209 p. 212 p. 214	#78 #4 #12 #6 lines 1, 2, & 3

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Set IV	Selected Studies	p. 9 p. 29	all all
	Universal-Prescott	p. 42 p. 209 p. 209 p. 212 p. 214	#79 #8 #9 #4 last 3 lines

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

TRUMPET & CORNET

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, except c#, D, d, Eb, E, e, F, and f. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:	full range of the instrument
Major Scales:	C G D A E F Bb Eb Ab
Melodic Minor Scales:	a e b f# c# d g c f

Books: Arban Complete Conservatory Method for Trumpet, #021 – Goldman (edited)/  
Carl Fischer Publication

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Set I Arban	p. 21	#47
	p. 24	#9
	p. 56	#69 – lines 3, 9, & 11 (Bb, E, D)
	p. 189	#138
	p. 221	#102
	p. 285	#1 – first 7 lines (to key change)

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Set II Arban	p. 22	#48
	p. 46-47	#28 – all
	p. 125	#1 – lines 5, 11, & 13 (E, Bb, C)
	p. 190	#142
	p. 205	#53
p. 290	#6 – first 6 lines (to key change)	

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Set III Arban	p. 22	#49
	p. 33	#31
	p. 56	#69 – lines 2, 10, & 12 (F, A, G)
	p. 189	#139
	p. 206	#57
	p. 293	#9 – first 5 lines

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Set IV Arban	p. 22	#50
	p. 47	#29 – all
	p. 125	#1 – lines 3, 8, & 12 (D, G, B)
	p. 190	#143
	p. 213	#76
	p. 287	#3 – first 7 lines (to key change)

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

FRENCH HORN

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, three when possible. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:	full range of the instrument
Major Scales:	C G D A E F Bb Eb Ab
Melodic Minor Scales:	a e b f# c# d g c f

Books: Pottag-Hovey Method for French Horn, Book 2 – Warner Brothers  
 60 Selected Studies for French Horn, Book 1 – C. Kopprasch/Carl Fischer  
 Publication  
 Preparatory Melodies to Solo Work for French Horn – Pottag (edited)/Belwin  
 Publication

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Set I	Pottag-Hovey	p. 31	#128
	60 Selected Studies	p. 6 p. 20-21	#8 #30 – all
	Preparatory Melodies	p. 22	#56

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Set II	Pottag-Hovey	p. 11	#40
	60 Selected Studies	p. 10 p. 12	#14 #17
	Preparatory Melodies	p. 17	#43

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Set III	Pottag-Hovey	p. 39	#162
	60 Selected Studies	p. 4 p. 8-9	#3 #12 – all
	Preparatory Melodies	p. 3	#5

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Set IV	Pottag-Hovey	p. 24	#92
	60 Selected Studies	p. 5 p. 13	#6 #19
	Preparatory Melodies	p. 27	#67

**MISSOURI BANDMASTERS ASSOCIATION  
MISSOURI ALL-STATE BAND AUDITION MATERIALS**

TROMBONE                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, except b, C, c, c#, D, d and Eb. Scales should be performed ascending and descending.

Chromatic:                                      full range of the instrument

Major Scales:                                C G D A E F Bb Eb Ab

Melodic Minor Scales: a e b f# c# d g c f

Books: Arban Complete Conservatory Method for Trombone, #023 – Mantia (edited)/  
Carl Fisher Publication  
Melodious Etudes for Trombone, Book 1 – Joannes Rochut/Carl Fischer  
Publication

Set I	Arban	p. 28 p. 31 p. 61 p. 201 p. 204	#47 #9 #69 – lines 3, 9, & 11 (Ab, D, C) #138 #1 – first 8 lines (to key change)
	Melodious Etudes	p. 26	#21

Set II	Arban	p. 29 p. 52 p. 126 p. 202 p. 211	#48 #28 #1 – lines 1, 5, & 11 (Bb, D, Ab) #142 #6 – first 7 lines (to key change)
	Melodious Etudes	p. 5	#4

Set III	Arban	p. 29 p. 40 p. 61 p. 201 p. 215	#49 #31 #69 – lines 2, 10, & 12 (Eb, G, F) #139 #9 – first 6 lines
	Melodious Etudes	p. 19	#16

Set IV	Arban	p. 29 p. 52 p. 126 p. 202 p. 231	#50 #29 – all #1 – lines 3, 8, & 12 (C, F, A) #143 #3 – first 8 lines
	Melodious Etudes	p. 58	#43 – first page only

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

BASS TROMBONE\*            Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves. Scales should be performed ascending and descending.

Chromatic:                    full range of the instrument  
Major Scales:                C G D A E F Bb Eb Ab  
Melodic Minor Scales:      a e b f# c# d g c f

Books: 24 Studies for Bass Trombone - Grigoriev - International Publication  
Melodious Etudes for Bass Trombone - Ostrander - Carl Fischer Publication

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Set I	24 Studies	p. 4	#3
		p. 13	#11
	Melodious Etudes	p. 9	#8

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Set II	24 Studies	p. 3	#2
		p. 21	#19
	Melodious Etudes	p. 4	#3

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Set III	24 Studies	p. 5	#4
		p. 17	#15
	Melodious Etudes	p. 11	#10

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Set IV	24 Studies	p. 25	#23
		p. 12	#10
	Melodious Etudes	p. 6	#5

\*Chairs 8 & 9 of the trombone section are reserved for bass trombone. Should the quality of the auditionees on this instrument be substandard, the chair(s) reverts back to the tenor trombone section/auditionees.

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

TREBLE CLEF BARITONE                      Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, except c#, D, d, Eb, E, e, F, and f. Scales should be performed ascending and descending. Scales given are the starting tone. Do not transpose.

Chromatic:                                      full range of the instrument  
Major Scales:                                  C G D A E F Bb Eb Ab  
Melodic Minor Scales:                      a e b f# c# d g c f

Books: Arban Complete Conservatory Method for Trumpet, #021 – Goldman (edited)/  
Carl Fischer Publication

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Set I	Arban	p. 22	#48
		p. 46-47	#28 – all
		p. 125	#1 – lines 5, 11, & 13 (E, Bb, C)
		p. 190	#142
		p. 290	#6 – first 7 lines (to key change)
		p. 320	#6 – first 6 lines

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Set II	Arban	p. 22	#49
		p. 33	#31
		p. 56	#69 – lines 2, 10, & 12 (F, A, G)
		p. 189	#139
		p. 293	#9 – first 5 lines
		p. 328	Andante Moderato – first 6 lines

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Set III	Arban	p. 22	#50
		p. 47 ??	#29 - all
		p. 125	#1 – lines 3, 8, & 12 (D, G, B)
		p. 190	#143
		p. 301	#1 – lines 9, 10, 11, & 12
		p. 309	#3 - first 11 lines

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Set IV	Arban	p. 21	#47
		p. 24	#9
		p. 56	#69 – lines 3, 9, & 11 (Bb, E, D)
		p. 189	#138
		p. 285	#1 – first 7 lines (to key change)
		p. 313	#4 – lines 6, 7, & 8

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

BASS CLEF BARITONE

Sets I, II, III, IV

Scales: All scales are to be MEMORIZED.

Prepare them all slurred and all tongued in sixteenth notes at quarter note = 88, a minimum of two octaves, except b, C, c, c#, D, d and Eb. Scales should be performed ascending and descending.

Chromatic: full range of the instrument  
Major Scales: C G D A E F Bb Eb Ab  
Melodic Minor Scales: a e b f# c# d g c f

Books: Arban Complete Conservatory Method for Trombone, #023 – Mantia (edited)/  
Carl Fisher Publication

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Set I Arban	p. 29	#48
	p. 52	#28
	p. 126	#1 – lines 1, 5, & 11 (Bb, D, Ab)
	p. 202	#142
	p. 211	#6 – first 7 lines (to key change)
	p. 252	#10 – first 5 lines

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Set II Arban	p. 29	#49
	p. 40	#31
	p. 61	#69 – lines 2, 10, & 12 (Eb, G, F)
	p. 201	#139
	p. 215	#9 – first 6 lines
	p. 244	#7 – lines 8, 9, 10, 11, & 12

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Set III Arban	p. 29	#50
	p. 52	#29
	p. 126	#1 – lines 3, 8, & 12 (C, F, A)
	p. 202	#143
	p. 231	#3 – first 8 lines
	p. 225	#1 – lines 8, 9, & 10 (observe repeat)

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Set IV Arban	p. 28	#47
	p. 31	#9
	p. 61	#69 – lines 3, 9, & 11 (Ab,D,C)
	p. 201	#138
	p. 204	#1 – first 8 lines (to key change)
	p. 236	#5 – lines 5, 6, 7, & 8



# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

### PERCUSSION – OPTION I

Sets I, II, III, IV

Books: Portraits in Rhythm/Anthony J. Cirone/Belwin Publication

Audition Etudes – Garwood Whaley/Meredith Music Publication

Unpublished/attached material – Missouri All-State Percussion Accessory Sets No. 1-4

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Set I	Snare Drum	Portraits in Rhythm	p. 13	#11 (buzz rolls)
		Audition Etudes	p. 8	#8 (buzz rolls)
	Keyboard	Audition Etudes	p. 23	#10
	Timpani	Audition Etudes	p. 17	#11
	Multiple Percussion	Missouri All-State Perc Accessory Set. No. 1 (see attached)		

Snare Drum Rudiments      30 second buzz roll – pp-ff-pp  
Flam paradiddle – slow/fast/slow

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Set II	Snare Drum	Portraits in Rhythm	p. 6	#4 (buzz rolls)
		Audition Etudes	p. 11	#14 (buzz rolls)
	Keyboard	Audition Etudes	p. 22	#8
	Timpani	Audition Etudes	p. 16	#10
	Multiple Percussion	Missouri All-State Perc Accessory Set No. 2 (see attached)		

Snare Drum Rudiments      30 second buzz roll – pp-ff-pp  
Flam paradiddle – slow/fast/slow

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Set III	Snare Drum	Portraits in Rhythm	p. 26	#24 (buzz rolls)
		Audition Etudes	p. 11	#13 (buzz rolls)
	Keyboard	Audition Etudes	p. 25	#14
	Timpani	Audition Etudes	p. 15	#8
	Multiple Percussion	Missouri All-State Perc Accessory Set No. 3 (see attached)		

Snare Drum Rudiments      30 second buzz roll – pp-ff-pp  
Flam paradiddle – slow/fast/slow

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Set IV	Snare Drum	Portraits in Rhythm	p. 48	#44 (buzz rolls)
		Audition Etudes	p. 7	#5 (buzz rolls)
	Keyboard	Audition Etudes	p. 24	#11
	Timpani	Audition Etudes	p. 15	#7
	Multiple Percussion	Missouri All-State Perc Accessory Set No. 4 (see attached)		

Snare Drum Rudiments      30 second buzz roll – pp-ff-pp  
Flam paradiddle-slow/fast/slow

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

### PERCUSSION – OPTION II      Sets I, II

Books: Musical Studies for the Intermediate Mallet Player – Garwood Whaley/Meredith Music Publication  
 Audition Etudes – Garwood Whaley/Meredith Music Publication  
 Unpublished/attached material – Missouri All-State Percussion Accessory Sets No.1-4

Set I	Keyboard	Musical Studies Audition Etudes	p. 14, 15 p. 24	“Turkish March” only #11
	Snare Drum	Audition Etudes	p. 11	#14 (buzz rolls)
	Timpani	Audition Etudes	p. 16	#10
	Multiple Percussion	Missouri All-State Perc Accessory Set No. 1 (see attached)		

Keyboard Scales/Arpeggio \* a) Chromatic Scale  
 b) Major Scales: C G D A E F Bb Eb Ab  
 c) Melodic Minor Scales: a e b f# c# d g c f

\*to be played by memory, two octaves ascending and descending, in sixteenth notes at quarter note = 88

\*\*to be played by memory, two-octave D Major arpeggio (1-3-5-8), in quarter note rolls at mm = 60

Set II	Keyboard	Musical Studies Audition Etudes	p. 8,9 p. 23	“Rondo” only #9
	Snare Drum	Audition Etudes	p. 11	#13 (buzz rolls)
	Timpani	Audition Etudes	p. 15	#8
	Multiple Percussion	Missouri All-State Perc Accessory Set No. 2 (see attached)		

Keyboard Scales/Arpeggio \* a) Chromatic Scale  
 b) Major Scales: C G D A E F Bb Eb Ab  
 c) Melodic Minor Scales: a e b f# c# d g c f

\*to be played by memory, two octaves ascending and descending, in sixteenth notes at quarter note = 88

\*\*to be played by memory, two-octave D Major arpeggio (1-3-5-8), in quarter note rolls at mm = 60

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

PERCUSSION – OPTION II                      Sets III, IV

Books: Musical Studies for the Intermediate Mallet Player – Garwood Whaley/Meredith Music Publication  
 Audition Etudes – Garwood Whaley/Meredith Music Publication  
 Unpublished/attached material – Missouri All-State Percussion Accessory Sets No.1-4

Set III Keyboard	Musical Studies Audition Etudes	p. 26, 27 p. 22	“Rondo” only #8
Snare Drum	Audition Etudes	p. 7	#5 (buzz rolls)
Timpani	Audition Etudes	p. 15	#7
Multiple Percussion	Missouri All-State Perc Accessory Set No. 3 (see attached)		

Keyboard Scales/Arpeggio \* a) Chromatic Scale  
 b) Major Scales: C G D A E F Bb Eb Ab  
 c) Melodic Minor Scales: a e b f# c# d g c f

\*to be played by memory, two octaves ascending and descending, in sixteenth notes at quarter note = 88  
 \*\* to be played by memory, two-octave D-Major arpeggio (1-3-5-8), in quarter note rolls at mm = 60

Set IV Keyboard	Musical Studies Audition Etudes	p. 20,21 p. 25	“Sonatina” only #14
Snare Drum	Audition Etudes	p. 8	#8 (buzz rolls)
Timpani	Audition Etudes	p. 17	#11
Multiple Percussion	Missouri All-State Perc Accessory Set No. 4 (see attached)		

Keyboard Scales/Arpeggio \* a) Chromatic Scale  
 b) Major Scales: C G D A E F Bb Eb Ab  
 c) Melodic Minor Scales: a e b f# c# d g c f

\*to be played by memory, two octaves ascending and descending, in sixteenth notes at quarter note = 88  
 \*\*to be played by memory, two-octave D-Major arpeggio (1-3-5-8), in quarter note rolls at mm = 60.

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

### PERCUSSION – OPTION III

### Sets I, II, III, IV

Books: The Solo Timpanist – Vic Firth/Carl Fischer Publication

Audition Etudes – Garwood Whaley/Meredith Music Publication

Unpublished/attached material – Missouri All-State Percussion Accessory Sets No. 1 - 4

Set I	Timpani	Solo Timpanist	p. 4,5	I
		Audition Etudes	p. 15	#8
	Snare Drum	Audition Etudes	p. 11	#13 (buzz rolls)
	Keyboard	Audition Etudes	p. 23	#9
	Multiple Percussion	Missouri All-State Percussion Accessory Set No. 1 (see attached)		
	Tuning	Solo Timpanist	p. 25	#14 (two drum)
	Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drum)		

Set II	Timpani	Solo Timpanist	p. 15	VII
		Audition Etudes	p. 15	#7
	Snare Drum	Audition Etudes	p. 7	#5 (buzz rolls)
	Keyboard	Audition Etudes	p. 22	#8
	Multiple Percussion	Missouri All-State Percussion Accessory Set No. 2 (see attached)		
	Tuning	Solo Timpanist	p. 25	#14 (two drums)
	Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drum)		

Set III	Timpani	Solo Timpanist	p. 23	XI
		Audition Etudes	p. 17	#11
	Snare Drum	Audition Etudes	p. 8	#8 (buzz rolls)
	Keyboard	Audition Etudes	p. 25	#14
	Multiple Percussion	Missouri All-State Percussion Accessory Set No. 3 (see attached)		
	Tuning	Solo Timpanist	p. 25	#14 (two drums)
	Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drum)		

Set IV	Timpani	Solo Timpanist	p. 39	XXII
		Audition Etudes	p. 16	#10
	Snare Drum	Audition Etudes	p. 11	#14 (buzz rolls)
	Keyboard	Audition Etudes	p. 24	#11
	Multiple Percussion	Missouri All-State Percussion Accessory Set No. 4 (see attached)		
	Tuning	Solo Timpanist	p. 25	#14 (two drums)
	Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drum)		

# Missouri All-State Percussion Accessory Set No. 1

bass drum, crash cymbals, triangle, suspended cymbal, tambourine

*Allegro* = 120

1

Bass drum

9

17

Crash cymbals

26

33

Triangle

43

49

Sus. cymbal w/ hard stick

56

w/ mallets

Tambourine

64

shake roll

70

thumb rolls

# Missouri All-State Percussion Accessory Set No. 2

bass drum, triangle, tambourine, crash cymbals, suspended cymbal

Andante ♩ = 80

1 Bass drum

9 Triangle

18 Tambourine

Allegro ♩ = 120

26 shake roll thumb rolls

35 Crash cymbals

46

54 Sus. cymbal w/ hard stick

64 on dome (normal)

70 w/ mallets

# Missouri All-State Percussion Accessory Set No. 3

triangle, suspended cymbal, tambourine, bass drum, crash cymbals

Moderato  $\bullet = 80$

Triangle

Musical notation for Triangle, measures 1-5. The staff shows a series of rhythmic patterns with dynamic markings: *mf*, *f*, *p*, *pp*, *mf*, *pp*, *mf*, *f*.

Musical notation for Triangle, measures 6-10. The staff shows rhythmic patterns with dynamic markings: *mp*. There are accents (>) and triplets (3) indicated.

Suspended Cymbal

11 w/ mallets

w/ hard stick

Musical notation for Suspended Cymbal, measures 11-16. The staff shows rhythmic patterns with dynamic markings: *mf*, *pp*, *f*, *p*, *f*, *p*.

Tambourine

17

shake roll

thumb rolls

Musical notation for Tambourine, measures 17-25. The staff shows rhythmic patterns with dynamic markings: *ff*, *pp*, *mf*. There is a triplet (3) and a wedge-shaped dynamic marking.

26

shake roll

Musical notation for Tambourine, measures 26-31. The staff shows rhythmic patterns with dynamic markings: *ff*, *p*. There are accents (>) and a wedge-shaped dynamic marking.

32

Bass drum

Musical notation for Bass drum, measures 32-40. The staff shows rhythmic patterns with dynamic markings: *f*, *mf*, *p*. There is an accent (^) and a wedge-shaped dynamic marking.

41

Crash Cymbals

Musical notation for Crash Cymbals, measures 41-50. The staff shows rhythmic patterns with dynamic markings: *f*, *fp*, *mf*. There are wedge-shaped dynamic markings.

51

Musical notation for Crash Cymbals, measures 51-55. The staff shows rhythmic patterns with dynamic markings: *p*, *mf*, *f*, *p*, *pp*, *f*. There are accents (^) and wedge-shaped dynamic markings.

# Missouri All-State Percussion Accessory Set No. 4

tambourine, suspended cymbal, bass drum, triangle, crash cymbals

*Grandioso* = 72

The score is written for a single staff in 6/8 time, with a tempo of *Grandioso* at 72 beats per minute. It is divided into sections for different percussion instruments:

- Tambourine (Measures 1-13):** Features a rhythmic pattern of eighth notes. Dynamics range from *f* to *pp*, with accents (>>>) and a *shake rolls* section at the end.
- Measures 14-22:** Includes *thumb rolls* and *shake rolls*. Dynamics include *mf*, *f*, and *ff*.
- Suspended Cymbal with drumstick (Measures 23-31):** Features a pattern of eighth notes with rests. Dynamics range from *f* to *p*, with a *w/ mallets* section at the end.
- Bass Drum (Measures 32-39):** Features a pattern of eighth notes with rests. Dynamics range from *f* to *p*.
- Triangle (Measures 40-48):** Features a pattern of eighth notes with rests. Dynamics range from *ppp* to *f*.
- Crash Cyms. (Measures 49-57):** Features a pattern of eighth notes with rests. Dynamics range from *mf* to *ff*.
- Measures 58-65:** Features a pattern of eighth notes with rests. Dynamics range from *p* to *ppp*.