

# Band

## All-State Information

The six All-State organizations perform annually during the LMEA conference, which is traditionally held during the early part of the Thanksgiving week. Student membership in the six organizations number **approximately** as follows: 60 in symphonic band, 80 in concert band, 100 in orchestra, 160 in chorus, 60 in women's chorale, and 25 in jazz Ensemble. Band and Chorus students are selected as a result of district (first round) and state (second round) auditions. The jazz Ensemble is chosen by recorded auditions held in each district and submitted to the jazz division chair for adjudication.

### Eligibility

Students in grades nine through twelve whose directors are current members of LMEA are eligible to audition. A student auditioning for the All-State Bands, Orchestra or Jazz Ensemble must be a member of the school's instrumental music program. In a situation where there is no program in the school, the student must be certified by the eligible music teacher at the school or an LMEA-member private teacher. Home school students are not eligible for LMEA All State events.

Students are eligible for membership in only one All-State group. (Exception: Women's Chorale members may participate in Concert or Symphonic Band, or Jazz Ensemble, if there are no conflicts in rehearsal or performance schedules.)

### District Level Auditions (First Round)

Each LMEA district will hold first-round auditions to determine the students qualifying for the second-round, state, final auditions. District level (first-round) auditions will be completed no later than the last Saturday of September and at least two weeks prior to the state (second-round) auditions.

### All-State Wind and Percussion Quotas

Each district (first round) audition will recommend students for the second round (final) auditions subject to the following quotas:

5 Flutes	3 Alto Saxes	2 Euphoniums
2 Oboes	2 Low Saxes (tenor or bari)	2 Tubas
2 Bassoons	5 Trumpets (cornets)	4 Percussionists
6 Bb Clarinets	4 French Horns	
2 Low Clarinets	4 Trombones	
1 Contra Clarinet	1 Bass Trombone	

### State Level Auditions (Second Round)

The State Level (Second Round) auditions will be held at a central location on the second Saturday in October. District directors will verify that teachers of all students participating in LMEA State Level auditions are current members of LMEA. Each student participating in these auditions must pay a fee of \$12.00. At the conclusion of the auditions, results and music for the All-State Groups will be distributed to the district director or that director's representative. Auditions will begin at approximately 8:30 a.m. Individual district audition times will be announced by the Band Division Chairman.

### All-State Rules and Regulations

All-State Rules and Regulations are part of the All-State Entry form and are to be signed by each student, parent, director and principal involved.

1. Teachers are instructed not to present for audition students who are discipline problems.
2. Students and parents are hereby notified that LMEA's authority and responsibility extends until a student is released to return home.
3. Students failing to adhere to any LMEA All-State rules, regulations and schedules are subject to dismissal.

4. Vandalism of any kind will bring immediate dismissal. The student and the school will be held responsible for any damages.
5. A student in possession of legally controlled drugs (without a doctor's prescription) or who consumes physiologically active substances for nonmedical use (including alcoholic beverages) will be sent home.
6. The student's principal, director and parents will be immediately notified of any rule violation(s).
7. A disciplinary committee consisting of the Executive Secretary, the LMEA President, and the Band, Orchestra, Vocal or Jazz Ensemble Chairperson (as pertinent) shall review any rule violation before dismissal from the All-State event is recommended.
8. Any student dismissed (sent home) from an All-State event will be prohibited from participating in any LMEA event for one (1) full year starting from the time of the dismissal.
9. Any school organization whose student (or students) must be dismissed from an LMEA All-State event will be placed on a one-year probation. If a student is dismissed within the probation period, that school organization will be prohibited from participating in LMEA All-State events the following year.
10. Any infraction and subsequent dismissal will be referred to the Executive Board for resolution and clarification.
11. Students will be responsible for personal equipment and instruments. LMEA will not claim responsibility for students' equipment and instruments that are lost, damaged or stolen.

### **Winds and Percussion Auditions**

The following level materials for the All-State Band and Orchestra (winds and percussion) will be used at district auditions. It is not necessary that all the prepared material be performed. Part of each exercise could suffice to evaluate the student properly. Tryout chairpersons will give prepared material a weight of 40%, sight-reading — 30%, and scales — 30%. These three areas will determine the total tryout score.

### **Scales**

Each person auditioning on a wind instrument will be prepared to perform all twelve Major scales during the audition. The scales shall be in concert pitch and performed in the following order: C, F, Bb, Eb, Ab, Db/C#, Gb/F#, B, E, A, D and G. The requirements of octaves, Tempo and patterns are listed below. The student may use music to perform scales.

1. Each student will be required to perform a chromatic scale on his instrument. The chromatic scales are not in concert pitch and the required ranges and tempi are listed below.
2. The scales are to be performed first in the audition procedure. Use of the required order, tempo and pattern is not optional.
3. The scale performance must constitute thirty percent of the total audition score with the major scales weighted at two points each and the chromatic scale at six points. The scales are to be tongued up and slurred down.

### **Prepared Materials**

Each student auditioning on a wind instrument must prepare all audition etudes in entirety. Judges may elect not to hear an entire Etude, but must hear the same section for each student who auditions. The student may use his/her own music for the audition. Prepared materials constitute forty percent of the total audition score. The following areas will be adjudicated with the points weighted as follows: Tone — 10; Intonation — 5; Techniques — 10; Interpretation — 5; Musical Effect — 10.

### **Sight-reading**

Each student auditioning on a wind instrument shall be required to perform music at sight. The student will be given an adequate amount of time to examine the music before it is performed. Each student shall be given the same amount of time and all like instruments shall read the same material. The sight-reading score shall constitute thirty percent of the total audition score and shall be used to break ties in the overall score and ranking. For example, when two students have the same final score, the one with the higher sight-reading score shall be ranked first. During the sight-reading procedure, the following areas will be adjudicated: Technical Accuracy; Tone, Interpretation, Musical Effect.


### **Audition Results**



At the completion of auditions, students will be ranked according to final scores. Any ties will be broken with the sight-reading score. If the score remains tied, the scale score shall be used to break the tie. If the tie remains, the prepared material score shall be used. If the tie still remains, it shall be broken with the toss of a coin.

## LMEA All-State Scales and Octave Requirements

Instrument	C	F	Bb	Eb	Ab	Db C#	Gb F#	B	E	A	D	G	Chromatic
Flute	3	2	2	2	2	2	2	2	2	2	2	2	C-C (3 oct)
Oboe	2	2	2	2	1	2	1	2	2	1	2	1	Low Bb-High F (2 1/2 oct)
Bassoon	2	2	3	2	2	2	2	2	2	2	2	2	Bb-Bb (3 oct)
Bb Soprano Clarinet	2	3	2	3	2	2	2	2	3	2	3	2	E-E (3 oct)
Eb Low Clarinet	2	2	2	2	2	2	2	2	2	2	2	2	E-C (2 3/4 oct)
Bb Low Clarinet	2	2	2	2	2	2	2	2	2	2	2	2	Eb-C (2 3/4 oct)
Alto Sax Baritone Sax	1	2	1	2	2	1	2	1	2	1	2	2	Low Bb-High F (2 1/2 oct)
Tenor Sax	2	1	2	2	2	2	1	2	1	2	2	1	Low Bb-High F (2 1/2 oct)
Trumpet/Baritone	1	2	2	1	2	1	2	1	2	2	1	2	Low F#-High C (2 1/2 oct)
Horn in F	2	2	2	2	2	2	2	2	2	2	2	2	C-G (2 1/2 oct)
Trombone	1	2	2	1	2	1	2	1	2	2	1	2	E-Bb (2 1/2 oct)
Bass Trombone	2	2	2	2	1	2	1	1	2	1	2	1	C-F (2 1/2 oct)
Baritone/ Euphonium	1	2	2	1	2	1	2	1	2	2	1	2	E-Bb (2 1/2 oct)
Tuba	1	2	2	1	2	1	2	1	2	2	1	2	E-Bb (2 1/2 oct)
Mallet Percussion	2	2	2	2	2	2	2	2	2	2	2	2	2 octaves

**All scales are listed in concert pitch except the chromatic scale.**

Major scales shall be performed in the following rhythmic pattern: 

Chromatic scale shall be performed using one of the following rhythmic patterns:  or 

3

Quarter note = 72 (**minimum**) for all scales; ascending — tongued; descending — slurred

# LMEA All-State Etude Requirements

## Flutes

Exercises from *Selected Studies for Flute* by H. Voxman; Rubank Pub.

### Set I (2012-2013)

Pg. 23, Allegretto agitato, g minor. Kohler

Pg. 38, Andante cantabile, Ab Major. Soussman

### Set II (2013-2014)

Pg. 8, Largo, e minor. Ferling-Rosé

Pg. 21, Giga, Bb Major. Bach

### Set III (2014-2015)

Pg. 4, Sarabande, a minor. Bach

Pg. 54, Scherzo, d# minor. Heinze

### Set IV (2015-2016)

Pg. 12, Lento, d minor.

Pg. 18-19, Allegro vivo, b minor. Gariboldi Anderson

## Bb Soprano Clarinets

Exercises from *Selected Studies for Clarinet* by H. Voxman; Rubank Pub.

### Set I (2012-2013)

Pg. 2, Andante, C Major. Ferling-Rosé

Pg. 21, Vivace, b minor. Wiedemann

### Set II (2013-2014)

Pg. 22, Andante, Eb Major. Ferling-Rosé

Pg. 27, Allegro Moderato, A Major. Mazas.

### Set III (2014-2015)

Pg. 16, Adagio, g minor. Ferling-Rosé

Pg. 35, Allegro, E Major. Mazas

### Set IV (2015-2016)

Pg. 18, Andante, D Major. Mazas

Pg. 25, Allegro, c minor. Gambaro

## Bass and Contra Clarinets

Exercises from *Artistic Studies for Clarinet, Book 1 (From the French School)* edited by D. Hite; Southern Music Pub.

### Set I (2012-2013)

Pg. 49, measures 1 - 25 (Slow Etude)

Pg. 55, measures 31 to the end (Fast Etude)

### Set II (2013-2014)

Pg. 9, measures 1 - 35

Pg. 70, measures 23 to the end

### Set III (2014-2015)

Pg. 7, measures 45 (beat 3) to the end

Pg. 59, measures 41 to the end

### Set IV (2015-2016)

Pg. 53, measures 1 - 32

Pg. 54, measures 1 – 31

## Oboes and All Saxophones

Exercises from *48 Famous Studies for Oboe or Saxophone* by Ferling; Southern Music Pub.

### Set I (2012-2013)

Pg. 6, no. 11, d minor, Larghetto.

Pg. 7, no. 14, D Major, Scherzo.

### Set II (2013-2014)

Pg. 12, no. 23, f# minor, Andante.

Pg. 9, no. 18, Bb Major, Vivace.

### Set III (2014-2015)

Pg. 8, no. 15, b minor, Largo mesto.

Pg. 14, no. 28, c minor, Allegro spiritoso.

### Set IV (2015-2016)

Pg. 4, no. 7, e minor, Largo.

Pg. 5, no. 10, F Major, Tempo di Polacca.

## Bassoon

Exercises from *48 Famous Studies for Bassoon* by Ferling-Thornton, Southern Music Pub.

### Set I (2012-2013)

Pg. 5, no. 7, g minor, Largo.

Pg. 29, no. 30, G Major, Allegro poco moderato.

### Set II (2013-2014)

Pg. 2, no. 3, c minor, Andantino.

Pg. 31, no. 32, e minor, Allegretto.

### Set III (2014-2015)

Pg. 20, no. 19, Bb minor, Andante.

Pg. 23, no. 22, C Major, Allegro moderato.

### Set IV (2015-2016)

Pg. 8, no. 9, Ab Major.

Pg. 13, no. 14, F Major.

## Trumpet

Exercises from *Selected Studies for Cornet/Trumpet* by Voxman; Southern Music Pub.

### Set I (2012-2013)

Pg. 14, Valse, e minor. Bohme

Pg. 3, Alla Breve, C Major. Bohme

### Set II (2013-2014)

Pg. 19, Allegretto affettuoso, g minor. Gatti

Pg. 24, Adagio cantabile, Eb Major. Pietzsch

### Set III (2014-2015)

Pg. 37, Allegro, E Major. Fedorow

Pg. 32, Adagio cantabile, Ab Major. Duhew

### Set IV (2015-2016)

Pg. 12, Larghetto, G Major.

Pg. 27, allegretto, c minor. Bohme

## French Horn

Exercises from *335 Selected Melodious, Progressive, and Technical Exercises for French Horn*, Book I, by Pottag-Andraud; Southern Music Pub.

### Set I (2012-2013)

Pg. 50, Adagio.

Pg. 18, no. 5, Allegro moderato. Gilson

### Set II (2013-2014)

Pg. 48, Adagio con expressive (1st five lines). Kopprasch

Pg. 59, no. 43, Allegro vivace (in cut time).

### Set III (2014-2015)

Pg. 51, Largo.

Pg. 26, no. 17, Allegro vivace. Gallay

### Set IV (2015-2016)

Pg. 19, no. 7, Andante.

Pg. 22, no. 12, Allegro moderato. Michiels

## Tenor Trombone

Exercises from *Selected Studies for Trombone* by Voxman; Rubank Pub.

### Set I (2012-2013)

Pg. 22, con moto, Db Major.

Pg. 28, Maestoso, e minor.

### Set II (2013-2014)

Pg. 11, Allegro moderato, F Major.

Pg. 13, Valse lentement, d minor.

### Set III (2014-2015)

Pg. 7, Marcia, Eb Major.

Pg. 19, Largo cantabile, C Major.

### Set IV (2015-2016)

Pg. 25, Allegretto, Bb minor.

Pg. 26, Andante con moto, G Major.

## Bass Trombone

Exercises from *24 Studies for Bass Trombone or Trombone with F Attachment* by Boris Grigoriev, ed. Allen Ostrander; International Music Company Publications

### Set I (2012-2013)

Pg. 16, no. 14, Allegretto, f-sharp minor.

Pg. 2, no. 1, Lento, C Major.

### Set II (2013-2014)

Pg. 5, no. 4, Allegro, d minor.

Pg. 25, no. 23, Lento, G-flat Major.

### Set III (2014-2015)

Pg. 12, no. 10, Allegro, b minor.

Pg. 21, no. 19, Tranquillo, D-flat Major.

### Set IV (2015-2016)

Pg. 14, no. 12, Allegro moderato, c minor.

Pg. 19, no. 17, Adagio, E Major.

## Baritone/Euphonium (Bass Clef)

Exercises from *Selected Studies for Baritone* by Voxman; Rubank Pub.

### Set I (2012-2013)

Pg. 10, F Major, Larghetto cantabile.

Pg. 31, Gb Major, Allegro non troppo.

### Set II (2013-2014)

Pg. 22, Db Major, Adagio cantabile.

Pg. 21, a minor, Allegretto grazioso.

### Set III (2014-2015)

Pg. 2, Bb Major, Adagio cantabile.

Pg. 25, bb minor, Allegretto.

### Set IV (2015-2016)

Pg. 18, C Major, Largo cantabile.

Pg. 14, Ab Major, Allegro Marziale.

## Baritone/Euphonium (Treble Clef)

Exercises from *Selected Studies for Comet-Trumpet* by Voxman; Southern Music Pub.

### Set I (2012-2013)

Pg. 12, G Major, Larghetto Cantabile.

Pg. 33, Ab Major, Allegro non troppo.

### Set II (2013-2014)

Pg. 24, Eb Major, Adagio cantabile.

Pg. 22, b minor, Allegretto grazioso.

### Set III (2014-2015)

Pg. 2, C Major, Adagio cantabile.

Pg. 27, c minor, Allegretto.

### Set IV (2015-2016)

Pg. 21, D Major, Largo cantabile.

Pg. 16, Bb Major, Allegro Marziale.

## Tuba

Exercises from *70 Studies for BBb Tuba*. Vol. 1 by Vladislav Blazhevich; Robert King Music Pub.

### Set I (2012-2013)

Pg. 26, no. 27, 5/8, b minor, Allegro.

Pg. 27, no. 28, 4/4, Eb Major, Andante Semplice.

### Set II (2013-2014)

Pg. 8, no. 9, 4/4, d minor Andante cantabile.

Pg. 28, no. 29, 2/2, Eb Major, Allegro Giocoso.

### Set III (2014-2015)

Pg. 15, no. 16, 6/8, e minor, Allegretto.

Pg. 22, no. 23, 6/4, D Major, Andante.

### Set IV (2015-2016)

Pg. 19, no. 20, 2/2, g minor, Lento.

Pg. 25, no. 26, 4/4, b minor, Allegro moderato.

## Percussion Instrument Auditions

### Keyboard Scales:

2012-2013	Set I	C, Ab, E
2013-2014	Set II	F, Db, A
2014-2015	Set III	Bb, Gb, D
2015-2016	Set IV	Eb, B, G

### Four Mallet Keyboard requirements:

Four mallet chordal exercises based on the I, IV, V chords are required to coincide with the required scales for each year.

### Snare Drum Rudiments:

**Concert** (closed) *roll* (pp < ff < pp) **required every year**

(20 second time limit 10 seconds for crescendo, 10 seconds for decrescendo.)

**Rudimental** (open) *roll* double stroke roll (slow-fast-slow) **required every year.**

(40 second time limit—20 seconds slow to fast, 20 seconds fast to slow)

**Flam Rudiment** (slow-fast-slow)

2012-2013	Set I	Flam Taps
2013-2014	Set II	Flam Accents
2014-2015	Set III	Flam Paradiddle
2015-2016	Set IV	Flam Pata-Fla-Flas

**Drag Rudiment** (slow-fast-slow)

2012-2013	Set I	Drag Paradiddle #1
2013-2014	Set II	Triple Ratamacue
2014-2015	Set III	Single Drag Tap
2015-2016	Set IV	Double Drag Tap

### Snare Drum Etudes: *Portraits In Rhythm* by Anthony Cirone.

2012-2013	Set I	Etude #4 (lines 1-6)
2013-2014	Set II	Etude #42 (lines 1 - 5)
2014-2015	Set III	Etude #11 (lines 1 - 8)
2015-2016	Set IV	Etude #2 (lines 7 - 12)

### Keyboard Etudes: *Masterpieces for Marimba* by Thomas McMillan.

2012-2013	Set I	page 14, Sonata by Handel (to letter B no repeats)
2013-2014	Set II	page 16, Sonata by Corelli (Beginning to letter A)
2014-2015	Set III	page 6, Sonatina by Telemann (lines 1 - 6)
2015-2016	Set IV	page 10, Sonata by Handel (to letter B, w/o repeats)

### Timpani Etudes: *Exercises, Etudes and Solos for Timpani* by R Carroll

2012-2013	Set I	page 146, Pesante (m 79 to the end)
2013-2014	Set II	page 148, Briosio (Beginning to measure 28)
2014-2015	Set III	page 155, Adagio - Allegro (Measure 79 to end)
2015-2016	Set IV	page 148, Briosio (Measure 47 to end)