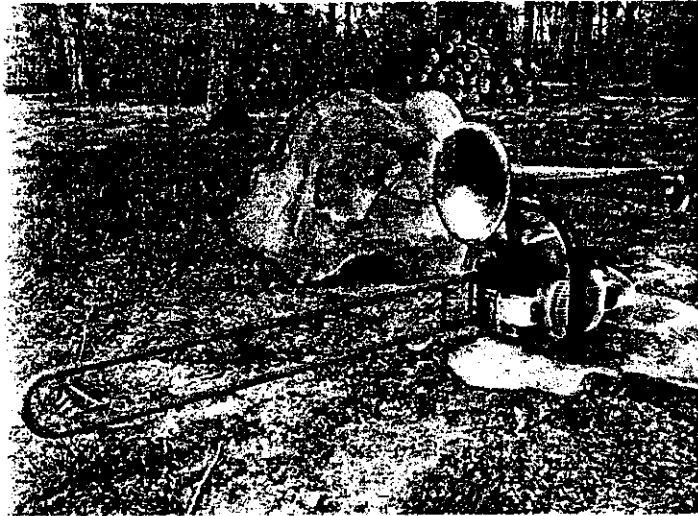


Section 7

CMEA Western Regional & All-State Information



Band saw

CONNECTICUT MUSIC EDUCATORS ASSOCIATION

[>contact us](#) [>members only](#) [>menc](#)

Audition

Western Region High School Auditions

Date: 11/21/2009

Start Time: 9:00 AM

End Time: 5:00 PM

Location: Danbury High School

Audition On-Line Registration

The Audition On-Line Registration link can be found in the members only section

Related Documents

2009-2010 HS Region & All-State Audition Repertoire- 6.15.09

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CMEA Audition Repertoire 2009-2010

Students must prepare all etudes and/or excerpts of etudes for the region audition. All-State pieces should be prepared in their entirety unless otherwise indicated.

Please note that in order to insure consistent and fair adjudication, all students must use the same edition of a given solo. Students must use the required edition of the books/pieces indicated. The publishers/distributors are listed to help you locate a given etude book or piece.

All students are required to perform his/her solo for adjudication using the original copy of the piece. Students failing to use the original copy will be disqualified from the festival.

Students may audition in as many areas as they choose; however, vocal students may audition on one voice part only – Female: Soprano or Alto, Males: Tenor or Bass. Directors must submit their student's ensemble preference during registration; however, **the final decision for ensemble placement rests with the appropriate festival committees.**

CMEA Policies Regarding Students With A Disability

It is the responsibility of the child's music director to notify the Region Director of any modifications required for students who may have an Individualized Education Program (IEP) or 504 plan in anticipation of the CMEA sponsored Adjudication or Festival processes. Any request for modifications must be made 30 days prior to the said CMEA sponsored event. It is also the responsibility of the child's school district to fund any costs incurred by such modifications.

Repertoire list is subject to change due to publishers making any selection unavailable. Check the CMEA Website for updates during the summer.

www.cmea.org

If you have any questions or problems obtaining a selection from this repertoire list, please contact the Student Affairs Commission at

cmea.sac@gmail.com

Special thanks to Jay Stevens at Foundry Music in New Haven, CT for verifying this repertoire information and availability.

2009-2010 WIND REQUIREMENTS

1. All woodwind and brass auditions will include the required etude(s) or solo, major scales, chromatic scale, and sight-reading.
2. Cadenzas are not required for any woodwind or brass solo.

SCALES

All scales will be memorized.

The chromatic scale must be performed slurred ascending and descending in its entirety, using the following rhythmic pattern:



One of the major scales indicated below must be performed, to be selected by the adjudicator. It will be performed tongued ascending and descending using the rhythmic pattern below, followed by the arpeggio in the same number of octaves as the scale.

M.M. = 60



Instrument	Audition	Scales and Number of Octaves	Chromatic
Piccolo	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-1 Gb-2 E-2 Cb/B-2	Region: F-F 2 octaves All-State: D-Bb 2+ octaves
Flute	Region & All-State All-State only	C-3 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	Region: A-A 2 octaves All-State: C-C 3 octaves
Oboe	Region & All-State All-State only	C-2 F-1 Bb-1 Eb-1 G-1 D-2 A-1 Ab-1 Db-2 Gb-1 E-1 Cb/B-1	C-C 2 octaves
Bassoon	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	F-F 2 octaves
Bb Clarinet	Region & All-State All-State only	C-2 F-3 Bb-2 Eb-2 G-3 D-2 A-2 Ab-2 Db-2 Gb-3 E-3 Cb/B-2	Region: C-C 2 octaves All-State: E-G 3+ octaves
Bass Clarinet	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-2 E-2 Cb/B-2	Region: G-G 2 octaves All-State: E-C 2+ octaves
Alto Saxophone & Baritone Saxophone	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-1 D-2 A-1 Ab-1 Db-2 Gb-1 E-2 Cb/B-2	Region: C-C 2 octaves All-State: B-F 2+ octaves
Tenor Saxophone	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-1 D-2 A-1 Ab-1 Db-2 Gb-1 E-2 Cb/B-2	Region: C-C 2 octaves All-State: B-F 2+ octaves
Trumpet	Region & All-State All-State only	C-2 F-1 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-1 E-1 Cb/B-2	C-C 2 octaves
French Horn	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	G-G 2 octaves
Trombone & Euphonium	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-2 E-1 Cb/B-1	Bb-Bb 2 octaves
Bass Trombone	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-2 E-1 Cb/B-1	Region: G-G 2 octaves All-State: F-Bb 2+ octaves
Tuba	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-2 E-1 Cb/B-1	Bb-Bb 2 octaves

09-10 REGION WOODWIND ETUDE LIST

PICCOLO

Etude #2 Andantino Gariboldi

Etude #13 Andantino Kohler

Both etudes are from Melodious and Progressive Studies for Flute, Book 1 revised by Robert Cavally, Southern Music Co. Students must play BOTH etudes.

FLUTE

Etude #4 Allegretto Vivo Kohler

Etude #6 Largo Cantabile Gariboldi

Both etudes are from Melodious and Progressive Studies for Flute, Book 1 revised by Robert Cavally, Southern Music Co. Students must play BOTH etudes.

OBOE

Etude #33 Adagio (eighth note = 72)

Etude #12 Allegro Furioso (**CHANGE: quarter note = 100**)

Both etudes are from 48 Famous Studies, Opus 31, by W. Ferling, rev. Albert Andraud (1st Oboe Book); published by Southern Music. Students must play BOTH etudes and should play measure 1 through the Fine.

BASSOON

CHANGE: Etude #14 Menuetto, Var. I, Var. II, Var. III

This etude is from 30 Classical Studies for Bassoon, by Waterhouse; published by Universal Edition/Carl Fischer.

Bb CLARINET

Etude #13 AND Etude #26

Both etudes are from 32 Etudes for Clarinet by C. Rose (original edition #O439), published by Carl Fischer. Students must play BOTH etudes.

BASS CLARINET

Etude #7

This etude is from Advanced Studies for Bass Clarinet and Alto Clarinet by Weissenborn/Rhoads, published by Southern Music.

ALL SAXOPHONES

Etude #13

This etude is from Twenty-Seven Melodious & Rhythmical Exercises, by J.L. Small, published by Carl Fischer.

09-10 ALL-STATE WOODWIND SOLO LIST

PICCOLO

Concerto in a minor, RV 445, Mvt. 1 & 2

Vivaldi

International

FLUTE

Sonata V in E Minor, Mvt. 1 & 2

J.S. Bach

Southern

OBOE

Sonata, Mvt. 1

Poulenc

J & W Chester Music/Music Sales

BASSOON

Sonata in F Minor, Mvt. 2

Telemann

International

Bb CLARINET

Sonate, Op. 167, Mvt. 1 & 2

Saint Saens

Durand /Hal Leonard

BASS CLARINET

Serenade Basque

Hoffmann

Belwin/Alfred

ALTO SAXOPHONE

Sonata, Op. 29

Muczynski

G. Schirmer/Hal Leonard

TENOR SAXOPHONE

Sonata Mvt. 1 & 2

Schmidt

Western International

BARITONE SAXOPHONE

Sonata Mvt. 1 & 2

Anderson

Southern

09-10 REGION BRASS ETUDE LIST

TRUMPET

Melodius Etude #6 (All) AND Vizzutti Rhythmic Etude #4 (ALL) quarter note =132

Etudes are from Melodious Etudes for Trumpet by Marco Bordogni, arranged by Larry Clark/Sean O'Loughlin, published by Carl Fischer AND The Trumpet Method Book 3 Melodic Studies by Allen Vizzutti, published by Alfred. Students must play BOTH etudes (one from each book).

HORN

Etude #65 AND Etude #67

Both etudes are from 200 New Melodic and Gradual Studies for Horn, Book 1- 70 Very Easy & Easy Studies by Maxime-Alphonse, published by Leduc/Robert King. Students must play BOTH etudes.

TROMBONE

Etude #4

This etude is from Melodius Etudes for Trombone Book 1 by Rochut, published by Carl Fischer.

BASS TROMBONE

Etude #10

This etude is from 43 Bel Canto Studies by Bordogni, published Leduc/Robert King.

EUPHONIUM

Etude #11

This etude is from Melodius Etudes for Trombone, Book 1 by Rochut, published by Carl Fischer.

TUBA

Etude #8

This etude is from 43 Bel Canto Studies by Bordogni, published by Leduc/Robert King.

09-10 ALL-STATE BRASS SOLO LIST

TRUMPET

Sonata for Trumpet and Piano, mvt. 1&2 Eric Ewazen Southern Music

HORN

Concerto #1, Op. 11, Mvt. 1 R. Strauss International

TROMBONE

Morceau Symphonique Guilmant Alfred

BASS TROMBONE

Suite III: Sarabande, Bourrée 1, & Gigue J. S. Bach/Marsteller Southern Music
From Suites 1, 2, & 3 for Violoncello Alone, transcribed for trombone (baritone or bassoon)

EUPHONIUM

The Beautiful Colorado DeLuca Carl Fischer

TUBA

#48 from 70 Studies for BB flat Tuba Vol. II Blazhevich Robert King

2009-2010 PERCUSSION REQUIREMENTS

1. CMEA will provide the following instruments for auditions: timpani with a stool, snare with adjustable stand, 4 octave marimba with graduated bars, and concert bass drum. Students **MUST** perform their auditions on these supplied instruments.
2. CMEA will also provide a tambourine, cymbals, and matched pair of concert bass drum mallets; however, students may choose to perform with their own tambourine, cymbals, or bass drum mallets if they so choose.
3. Students **MUST** provide the following: appropriate marimba mallets, snare sticks, and appropriate timpani mallets.
4. All mallet auditions will include the required etude/solo, scales and sight-reading. Scales for mallet players can be found below.
5. All snare auditions will include the rudiments and accessory exercises found below.
6. All percussionists will be required to sight-read.

SCALES

All scales will be memorized.

The chromatic scale must be performed legato ascending and descending, using the following rhythmic pattern:



One of the nine major scales must be performed, to be selected by the adjudicator. It will be performed tongued ascending and descending using the rhythmic pattern below, followed by the arpeggio in the same number of octaves as the scale.

M.M. = 60



Instrument	Audition	Scales and Number of Octaves							Chromatic
Mallet Percussion	Region & All-State	C-2	F-2	Bb-2	Eb-2	G-2	D-2	A-2	C-C 2 octaves
	All-State only	Ab-2	Db-2	Gb-2	E-2	Cb/B-2			

RUDIMENTS

Roll

Single Stroke Roll

Multiple Bounce Roll

R L R L R L R

5 Stroke

7 Stroke

9 Stroke

13 stroke

R R L L R

R R L L R R L

R R L L R R L L R

R R L L R R L L R R L L R

Flams

Flam Tap

Flam Accent

Flamacue

L R R L L

L R L R R L R L

L R L R L R

Drags

Drag

Lesson 25

Single Ratamacue

L L R R R L

L L R L R R R L R L

L L R L R L R R L R L R

PERCUSSION ACCESSORY EXERCISES

♩ = 96

TAMBOURINE

f 3 3 3 3 3 3

pp *f* *pp* 3 3 3 3 3

mf *p* *ff*

♩ = 60

CRASH CYMBALS

mf *p* 3 3

f *ff* *f* 3 3 *p*

♩ = 60

BASS DRUM

fp *mf* *ff* *p*

fp *ff* *p*

09-10 REGION PERCUSSION ETUDE LIST

SNARE DRUM

Etude #18

This etude is from Portraits in Rhythm: 50 Studies for Snare Drum, by Anthony J. Circone, published by Alfred.

TIMPANI

Metro Line Seven, p. 16-17

This piece is from Fundamental Solos for Timpani, by Mitchell Peters, published by Alfred.

MARIMBA

Sonatina for Violin in D Major, p.4 Telemann

This piece is from Masterpieces for Marimba, arranged by Thomas McMillan for the Music of the Masters Series, published by Alfred.

09-10 ALL-STATE PERCUSSION SOLO LIST

SNARE DRUM

Etude #3

This etude is from Douze Etudes pour Caisse-Claire, by Jacques Delécluse, published by Leduc/Robert King.

TIMPANI

Circus Overture Side Show W. Schuman

This piece is from The Complete Timpani Method by Alfred Friese and Alexander Lepak, published by Alfred Publications.

MARIMBA

Spiritual Fantasia J. Quick

This piece is from Soloist Folio by Rubank, published by Hal Leonard.

2009-2010 JAZZ WIND REQUIREMENTS

1. All jazz wind auditions will include the required etude, improvisation, and sight-reading.
2. Scales are not required.
3. If the solo etude has an accompaniment CD, students will not play along with the recording during the audition.
4. Students will perform the improvisation with the CD accompaniment (see below for details).

09-10 REGION JAZZ WIND IMPROVISATION

All wind players will improvise a solo using the specified Aebersold play-along track listed below. Students will play the top line of the melody for one chorus, improvise for four choruses, and finish by playing the top line of the melody for one chorus.

Mr. Super Hip
From Nothin' But Blues, Vol. 2, published by Aebersold

09-10 REGION JAZZ WIND ETUDE LIST

JAZZ ALTO SAX

Etude 8

(Tempo of etude should be quarter note = 152-160)

This etude is from the Charlie Parker Omnibook, published by Alfred Publishing.

JAZZ TENOR SAX

Etude 4

(Tempo of etude should be quarter note = 176-184)

This etude is from Advanced Jazz Conception for Saxophone by Niehaus, available from Professional Drum Shop or Aebersold.

JAZZ BARI SAX

Etude 8

(Tempo of etude should be quarter note = 152-160)

This etude is from the Charlie Parker Omnibook, published by Alfred Publishing.

JAZZ TRUMPET

Bird Blues

This piece is from Jazz Conception - Trumpet by Snidero, published by Advance and available from Aebersold.

NOTE: Players interested in auditioning for lead trumpet:

1. *Play the etude as written.*
2. *Play measures 25-35.*

JAZZ TROMBONE/BASS TROMBONE

It's Nobody for Me

This piece is from Effective Etudes for Jazz by Jarvis/Carubia, published by Kendor.

NOTE: Players interested in auditioning for bass trombone:

1. *Play the etude as written.*
2. *Play measures 55-end down one octave.*

2009-2010 JAZZ RHYTHM SECTION REQUIREMENTS

1. All jazz rhythm section auditions will include the required etude and improvisation. Please read instructions for each instrument carefully.
2. Scales are not required.
3. Solo etudes will be performed without CD accompaniment.
4. Guitar, bass, and piano students will perform the improvisation with the CD accompaniment (see below for details). Drummers will perform their improvisation without CD accompaniment.

09-10 REGION JAZZ RHYTHM ETUDE LIST

JAZZ GUITAR

Rose

This piece is from Jazz Conception – Guitar by Snidero, published by Advance and available from Aebersold.

1. Play solo etude as written.
2. Using chord changes from the same solo etude, comp through the entire etude, in the style of the piece, with no melody, as if backing up a soloist on another instrument. For the first chorus, comp in the Freddie Green/Count Basie style. For remaining choruses, comp with free rhythmic interpretation.
3. This portion of the audition will be performed without CD accompaniment.
4. Students must provide their own patch cords and guitar tuner.

Grease (Bb Blues)

This piece is from Jazz Conception – Guitar by Snidero, published by Advance and available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment.
4. Note: if you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ PIANO

Rose

This piece is from Jazz Conception – Piano (Do not use "Piano Comping" Book) by Snidero, published by Advance and available from Aebersold.

1. Play solo etude as written.
2. Using the chord changes from the same solo etude, comp through the entire etude using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.

Grease (Bb Blues)

This piece is from Jazz Conception – Piano (Do not use "Piano Comping" Book) by Snidero, published by Advance available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. Improvise solo in right hand, comp in left hand.
4. This portion of the audition will be performed with CD accompaniment.
5. Note: If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ BASS

Rose

This piece is from Jazz Conception – Bass (Do not use “Bass Lines” book) by Snidero, published by Advance available from Aebersold.

1. Play etude as written.
2. Using the chord changes from the same etude, create an original walking bass line over the entire etude, in the appropriate style, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.
4. Bass players may audition on acoustic or electric bass.

Grease (Bb Blues)

This piece is from Jazz Conception – Bass (Do not use “Bass Lines” book) by Snidero, published by Advance available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment.
4. Note: if you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ DRUMS

Rose

This piece is from Jazz Conception – Drums by Snidero, published by Advance available from Aebersold.

1. Play etude as written. **Students should play the selection on page 38-39.**
2. This portion of the audition will be performed without CD accompaniment.

Improvisation Requirement

1. At quarter note = 110, trade fours for a total of 24 measures.
2. Play swing time for four measures, then solo for four measures.
3. Repeat this sequence three times for a total of 24 measures.
4. **Repeat steps #1-3 at quarter note = 200.**

Supplemental Jazz Drums Requirement

Be prepared to play the following:

1. 16 bars OF TIME in a latin groove STYLE (bossa nova or samba are acceptable)
2. 8 bars OF TIME in a jazz ballad STYLE using brushes (quarter note = 60)

All-State jazz requirements will be posted shortly.

