

# New Hampshire Music Educators 2018 All-State Audition Requirements

Becky Pierce, Auditions Chairman  
Windham Middle School, Windham, NH

Instrument	Title	Composer	Publisher
Acoustic Guitar (6 String)	<u>Diatonic Major and Minor Scales</u> Theodore Presser Edition (#CO-127)	Andres Segovia	Columbia Music
	<u>Melodious and Progressive Studies, Opus 60</u> Ted Mann Edition	Matteo Carcassi	Public Domain
	<u>Concerto in D Major, RV93</u> Doberman-Yppan Edition (DO 211) Strings by Mail: <a href="http://www.stringsbymail.com">www.stringsbymail.com</a> #DO 211 Strings by Mail: <a href="http://www.gspguitar.com">www.gspguitar.com</a> #DO 211	Antonio Vivaldi, arr. Sparks	
Vocal	<u>Per la Gloria d'adorarvi</u> <u>Twenty-Six Italian Songs and Arias</u> Will be performed <u>memorized</u> and in <u>Italian</u> with the accompaniment CD as supplied by the publisher Sopranos and Tenors will use the Medium High Setting Altos and Basses will use the Medium Low Setting	Giovanni Bononcini John Glen Patton, Editor	Alfred Music JW Pepper Catalog Numbers #7968639 book and CD #7968688 book and CD
	<u>Concerto in E major</u> 1 <sup>st</sup> Movement – Allegro	Bach	Schirmer
Violin	<u>Concerto in E major</u> 1 <sup>st</sup> Movement – Allegro	BWV 1042	J.S. Bach
Viola	<u>Sonata in G major</u>	Catalog # 2057	Marcello
Cello	<u>Allegro Appassionata</u>	Catalog # 1648	C. Saint-Seans
Bass	<u>Concerto in D major</u> Edited by L. Buccarella		Antonio Capuzzi
Flute/Piccolo	<u>Selected Studies for Flute</u> Rubank Educational Library No. 140	H. Voxman	Rubank, Inc.
	<u>Advanced Method for Flute Volume II</u> Rubank Educational Library No. 175	H. Voxman	Rubank, Inc.
Oboe	<u>Selected Studies for Oboe</u> Rubank Educational Library No.107	H. Voxman	Rubank, Inc.
	<u>Advanced Method for Oboe, Volume I</u> Rubank Educational Library No. 92	H. Voxman	Rubank, Inc.
Bassoon	<u>Practical Method for Bassoon</u> Augmented and adapted by W.F. Ambrosio (Catalog No. 02150)	J. Weissenborn	Carl Fischer
Clarinet	<u>Celebrated Method for Clarinet</u> Complete Edition, Revised and enlarged by Simeon Bellison (Catalog No. 0304)	H. Klose	Carl Fischer
	<u>32 Etudes for Clarinet</u>	C. Rose	Carl Fischer
Alto/Bass/Contra Clarinet	<u>21 Foundation Studies for Alto and Bass Clarinet</u> (Catalog no. B-217)	W.E. Rhoads	Southern Music
	<u>Introducing the Alto or Bass Clarinet</u> Rubank Educational Library No. 135	H. Voxman	Rubank, Inc
Saxophone	<u>Selected Studies for Saxophone</u> Rubank Educational Library No. 106	H. Voxman	Rubank, Inc.
	<u>Universal-Prescott First and Second Year</u> Catalog No. 2636	Prescott	Carl Fischer
Trumpet	<u>Arban Complete Conservatory Method for Trumpet</u> Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog No. 021)	Arban	Carl Fischer
French horn	<u>Preparatory Melodies to Solo Work for French Horn</u> Educational Library No. 82-39	M. Pottag	CPP Belwin
	<u>Sixty Selected Studies for French Horn Book 1</u> Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog No. 02790X)	C. Kopprasch	Carl Fischer



Trombone	<u>Arban Famous Method for Trombone – Complete</u>	Arban	Carl Fischer
	Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)		
	<u>Melodious Etudes for Trombone Book 1</u>	J. Rochut	Carl Fischer
	Book 1 – Catalog No. 01594		
Baritone			
Treble Clef	<u>Arban Complete Conservatory Method for Trumpet</u>	Arban	Carl Fischer
	Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog No. 021)		
Baritone Bass Clef	<u>Arban Famous Method for Trombone – Complete</u>	Arban	Carl Fischer
	Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)		
Tuba	<u>Advanced Method for Tuba Volume II</u>	Gower/Voxman	Rubank
	Rubank Educational Library No. 184		
	<u>Second Book for Practical Studies for Tuba</u>	R. Getchell/Hovey	Belwin Mills
Percussion	<u>Standard Snare Drum Method</u>	B. Podemski	Mills Music
	<u>Modern School for Xylophone, Marimba and Vibraphone</u>	M. Goldenberg	Chappell
	<u>Modern Method for Timpani</u>	S. Goodman	Mills Music

***All students must have original audition material in their possession at the time of their audition. Students who audition without originals will receive comments but no ratings and therefore will not be considered for the festival ensembles.***

Flute/Piccolo

Selected Studies for Flute H. Voxman Rubank, Inc.


Rubank Educational Library	No. 140	
Page 8	all	e minor
Page 14-15	All	D major

Advanced Method for Flute Volume II H. Voxman Rubank, Inc.

Rubank Educational Library	No. 175	
Page 6	#6	slurred
Page 17	#61	slurred groups of 4
Page 51	#4	
Page 56	#18	

Scales – All scales to be memorized, slurred ascending and tongued descending.

Chromatic – In a triplet pattern, three octaves  
(Flutes starting on low C, Piccolos starting on Low D)

Diatonic scale use the pattern  (M.M. half note =88)

Major C (Piccolo only - 2 octave C) F, Bb, G, D  
Minor a, d, g, e, b  
(Melodic form ascending and descending)

**\*\*REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required**

Oboe

Selected Studies for Oboe H. Voxman Rubank, Inc.


Rubank Educational Library	No. 107	
Page 6	F Major	

Advanced Method for Oboe Volume I H. Voxman Rubank, Inc.

Rubank Educational Library	No. 92	
Page 6	#6	
Page 6	#7	
Page 6	#8	
Page 36-37	#20	

Scales – All scales to be memorized, slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low C

Diatonic scale use the pattern  (M.M. half note =88)

Major C, F, Bb, G, D  
Minor a, d, g, e, b  
(Melodic form ascending and descending)

**\*\*REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required**

Bassoon


Practical Method for Bassoon J. Weissenborn Carl Fischer

Augmented and Adapted by W. F. Ambrosio (Cat # 02150)

Page 35	Allegro – first three lines
Page 43	L'istesso tempo – first four lines
Page 69	#5
Page 81	#2
Page 86	#12 first page only

Scales – All scales to be memorized, slurred ascending and tongued descending.

Chromatic – In a triplet pattern, three octaves starting on low Bb

Diatonic scale use the pattern  (M.M. half note =88)

Ma Major C, F, Bb, G, D  
Minor a, d, g, e, b  
(Melodic form ascending and descending)

**\*\*REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required**

Clarinet

Celebrated Method for Clarinet		H.Klose	Carl Fischer
Complete Edition, Revised and Enlarged by Simeon Bellison (Cat. #0304)			
Page	126	Ab Major	
Page	128	lines 5, 6, & 7	
Page	132	#9	
<u>32 Etudes for Clarinet</u>		C. Rose	Carl Fischer
Page	24	#20	first 8 lines, no repeat
Page	25	#21	

**Scales – All scales to be memorized, slurred ascending and tongued descending.**

Chromatic – In a triplet pattern, three octaves starting on low E

Diatonic scale use the pattern



(M.M. half note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)

**PLEASE REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-Reading is required**

Alto/Bass  
Contra Clarinet

<u>21 Foundation Studies for Alto and Bass Clarinet</u>		W.E. Rhoads	Southern Music
(Catalog #B-217)			
Page	16	#9	
<u>Introducing the Alto and Bass Clarinet</u>		H. Voxman	Rubank, Inc
Rubank Educational Library No. 135			
Page	13	#5	
Page	16	#5	
Page	20	#6	
Page	36	#2	

**Scales – All scales to be memorized, slurred ascending and tongued descending.**

Chromatic – In a triplet pattern, three octaves starting on low E

Diatonic scale use the pattern



(M.M. half note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)

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**Sight-reading is required**

Saxophone

<u>Selected Studies for Saxophone</u>		H. Voxman	Rubank, Inc
Rubank Educational Library No. 106			
Page	3	All	C Major
Page	6	All	F Major
<u>Universal Method for Saxophone</u>			Carl Fischer
(Catalog #CF 0532)			
Page	42	#78	C Major
Page	208	#3	F Major
Page	208	#5	Bb Major
Page	212	#3	
Page	214	lines 1, 2, 3	Dominant 7 <sup>th</sup> Exercise

**Scales – All scales to be memorized, slurred ascending and tongued descending.**

Chromatic – In a triplet pattern, two octaves starting on low Bb

Diatonic scale use the pattern



(M.M. half note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)


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**Sight-reading is required**

Trumpet

Arban Complete Conservatory Method for Trumpet Arban Carl Fischer  
 The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)

Page	21	#47	
Page	24	#9	
Page	56	#69	lines 3, 9, 11 (Bb, E, &D)
Page	189	#138	
Page	296		first 8 lines only

**Scales** – All scales to be **memorized, slurred ascending and tongued descending.**  
 Chromatic – In a triplet pattern, two octaves starting on Low C  
 Diatonic scale use the pattern  (M.M. half note =88)

Major C, F, Bb, G, D  
 Minor a, d, g, e, b  
 (Melodic form ascending and descending)

**\*\*REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required**

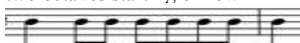
French Horn

Preparatory Melodies to Solo Work for French Horn M. Pottag CPP Belwin.  
 Educational Library No. 82-39

Page	3	#4	Allegretto
Page	20	#51	Tempo di Marcia
Page	22	#54	Polka
Page	34	#85	Con fuoco

Sixty Selected Studies for French Horn Book 1 C. Kopprasch Carl Fischer  
 Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog #02790)

Page	6	#6	C Major	Allegro Vivace
Page	8	#10	C Major	Allegro Vivace

**Scales** – All scales to be **memorized, slurred ascending and tongued descending.**  
 Chromatic – In a triplet pattern, two octaves starting on low F  
 Diatonic scale use the pattern  (M.M. half note =88)

Major C, F, Bb, G, D  
 Minor a, d, g, e, b  
 (Melodic form ascending and descending)

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**Sight-reading is required**


Trombone

Arban Famous Method for Trombone-Complete Arban Carl Fischer  
 Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)

Page	28	#47	
Page	31	#9	
Page	61	#69	lines 3, 9, 11 (Ab, D, C)
Page	201	#138	
Page	204	#1	first 8 lines to key change

Melodious Etudes for Trombone – Book 1 J. Rochut Carl Fischer  
 Book 1 – Catalog #01594

Page	26-27	#21	Allegretto
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**Scales** – All scales to be **memorized, slurred ascending and tongued descending.**  
 Chromatic – In a triplet pattern, two octaves starting on low Bb  
 Diatonic scale use the pattern  (M.M. half note =88)


Major C, F, Bb, G, D  
 Minor a, d, g, e, b (Melodic form ascending and descending)  
**\*\*REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**  
**Sight Reading is Required**

Baritone  
Treble Clef

<u>Arban Complete Conservatory Method for Trumpet</u>		Arban	Carl Fischer
The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)			
Page	21	#47	
Page	24	#9	
Page	56	#69	lines 3, 9, & 11 (Bb, E, & D)
Page	189	#138	
Page	285	#1	First 7 lines to key change

Scales – All scales to be **memorized, slurred ascending and tongued descending.**

Chromatic – In a triplet pattern, two octaves starting on Low C

Diatonic scale use the pattern  (M.M. half note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))

Sight-reading is required.

Baritone  
Bass Clef

<u>Arban Famous Method for Trombone-Complete</u>		Arban	Carl Fischer
Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)			
Page	28	#47	
Page	31	#9	all
Page	61	#69	lines 3, 9, 11 (Ab, D, & C)
Page	201	#138	
Page	204	#1	first 8 lines to key change

Scales – All scales to be **memorized, slurred ascending and tongued descending.**

Chromatic – In a triplet pattern, two octaves starting on low Bb

Diatonic scale use the pattern  (M.M. half note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))


Sight-reading is required.

Tuba

<u>Advanced Method for Tuba Volume II</u>		Gower/Voxman	Rubank, Inc.
Rubank Educational Library No. 184			
Page	30	#1	Andantino
Page	43	#26	Andante
Page	44	#28	Lively
Page	48	#4	Moderato
Page	49	#7	Moderato
<u>Second Book for Practical Studies for Tuba</u>		R. Getchell/Hovey	Belwin Mills
Page	11	#84	
Page	31	#114	

Scales – All scales to be **memorized, slurred ascending and tongued descending.**

Chromatic – In a triplet pattern, two octaves starting on low Bb

Diatonic scale use the pattern  (M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))

Sight-reading is required

## Percussion

Anyone auditioning for percussion will perform the following etudes in addition to the specialization requirements.

### **The Art of Percussion Playing** by Anthony Cirone, Neil Grover and Garwood Whaley

#### **Tambourine**

Pg 13, dotted quarter = 92 - 1<sup>st</sup> four lines

#### **Triangle**

Pg 35, dotted quarter note = 80 1<sup>st</sup> four lines

#### **Crash Cymbals**

Pg 68, quarter note = 112 last 17 measures

#### **Rudiments**

Single Stroke Roll, Seventeen Stroke Roll, Flam Tap, Double Ratamaque

## Specialization

Choose one of the following options. Sight-reading is required within each option.

### Snare Drum Option I

#### Standard Snare Drum Method

B. Podemski

Mills Music

Page 73 #48

Page 62 #39

**Rudiments:** Single Stroke Roll, Seventeen Stroke Roll, Flam Tap,  
Double Ratamaque

**Sight-Reading is required**

### Mallets Option II

#### Modern School for Xylophone, Marimba, and Vibraphone

M. Goldenberg

Chappell

Page 67 #8

Scales – All scales are to be **memorized** in three octaves (depending on instrument)

Chromatic – In a triplet pattern, three octaves starting on Low C

Diatonic scale use the pattern  (M.M. half note = 88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending)

**REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required.**

### Tympani Option III

#### Modern Method for Tympani

S. Goodman

Mills Music

Page 60 #58

Page 67 #71

F major scale on tympani in half notes at quarter note = 60

Choice of one of the following:

Keyboard (Goldenberg)

Page 67 #8

Snare Drum (Podemski)

Page 62 #39

**Sight-reading is required.**

Vocal



**Per la gloria d'adorarvi** **Giovanni Bononcini**  
**As published in Q-Notes, and on the NHMEA website**

To be sung, memorized, in Italian, with the accompaniment recording from the Alfred publication,  
**26 Italian Songs and Arias; John Glen Paton, ed.**

**Sopranos and Tenors will use the Medium High Setting** **JW Pepper Catalog Numbers**  
**Altos and Basses will use the Medium Low Setting** **#7968639 book and CD**  
**#7968688 book and CD**

The 2018 Audition Chorale, to be sung, memorized, to a recording of the chorale with the student's part missing.  
**Accompaniment tracks will be available on the NHMEA website in late August.**

Rhythmic and melodic sight-reading will be required.  
 Range check will be used to assign students to correct part within each voice, i.e. Alto1/Alto 2  
**This will not be scored.**

Violin

**Concerto in E major** BWV 1042 J.S.Bach Schirmer  
 1<sup>st</sup> Movement - Allegro

Scales – All scales are to be memorized in three octaves in the Hrimaly method,  
 sixteenths notes, slurred in groups of four, quarter note = 50

*Major Scales:* C, G, D, A, E, F, Bb, Eb, Ab  
*Minor Scales:* a, g, d, c (Melodic Form)  
**REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required.**

Viola

**Sonata in G Major** Catalog # 855 Marcello International

Scales - All scales are to be memorized in two octaves in a straight eight note pattern, quarter note = 60  
*Major Scales:* C, G, D, A, E, F, Bb, Eb, Ab  
*Minor Scales:* a, g, d, c (Melodic Form)  
**REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required.**

Cello

**Allegro Appassionata** Catalog # 5061148 C. Saint-Saëns International

Scales - All scales are to be memorized in two octaves in a straight eight note pattern, quarter note = 60  
*Major Scales:* C, G, D, A, E, F, Bb, Eb, Ab  
*Minor Scales:* a, g, d, c (Melodic Form)  
**REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required.**

Bass

**Concerto in D major** Catalog #5249347 Antonio Capuzzi Yorke edition

Scales - All scales are to be memorized in two octaves in a straight eight note pattern, quarter note = 60  
*Major Scales:* C, G, D, A, E, F, Bb, Eb, Ab (C, D, & Eb one octave only)  
*Minor Scales:* a, g, d, c (Melodic Form)  
**REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))**

**Sight-reading is required.**



## Guitar



Concerto in D Major, RV 93 Antonio Vivaldi Doberman-Yppan Edition  
1<sup>st</sup> Movement, Guitar 1, quarter note = 112 – no repeats

Melodious and Progressive Studies, Op. 60 Matteo Carcassi Ted Mann, ed. (available at nhmea.org)  
Etude no. 2 (found on [www.nhmea.org](http://www.nhmea.org))  
Play the entire etude without repeats at a tempo of quarter note = 72

Diatonic Major and Minor Scales Andres Segovia Columbia Music  
D Major and D Melodic Minor  
Use alternate right hand fingering (such as *i-m* or *m-i*) at a tempo m.m. quarter note = 120  
Use alternating strokes and play without repeats, observing the written quarter note rhythm

### **Sight-reading is required**

You will be given two minutes to visually study the piece (no playing) and one opportunity to perform the passage. The passage will be a melody with a simple bass accompaniment, have a key signature and accidentals, have a variety of rhythms, and other music markings. Please refer to [www.nhmea.org](http://www.nhmea.org) for sight-reading samples.