

**New Hampshire Music Educators
2022 All-State Audition Requirements
Rotation A**

Becky Pierce, Auditions Chairman

Instrument	Title	Composer	Publisher
Vocal	<u>Roger Quilter: 55 songs</u> High Voice and Low Voice <u>I Will Go With My Father Ploughing, Three Pastoral Songs op 22</u>	Roger Quilter	Hal Leonard
Violin	<u>Concerto in E major</u> 1 st Movement – Allegro	BWV 1042 J.S. Bach	Schirmer
Viola	<u>Sonata in G major</u>	Catalog # 2057 Marcello	International
Cello	<u>Allegro Appassionata</u>	Catalog # 1648 C. Saint-Seans	International
Bass	<u>Concerto in D major</u> Edited by L. Buccarella	Antonio Capuzzi	Yorke Edition
Flute/Piccolo	<u>Selected Studies for Flute</u> Rubank Educational Library No. 140 <u>Advanced Method for Flute Volume II</u> Rubank Educational Library No. 175	H. Voxman H. Voxman	Rubank, Inc. Rubank, Inc.
Oboe	<u>Selected Studies for Oboe</u> Rubank Educational Library No.107 <u>Advanced Method for Oboe, Volume I</u> Rubank Educational Library No. 92	H. Voxman H. Voxman	Rubank, Inc. 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> Revised and Corrected Edition, Melvin Warner, editor – Catalog WF85 <u>32 Etudes for Clarinet</u>	H. Klose C. Rose	Carl Fischer Carl Fischer
Alto/Bass/Contra Clarinet	<u>21 Foundation Studies for Alto and Bass Clarinet</u> (Catalog no. B-217) <u>Introducing the Alto or Bass Clarinet</u> Rubank Educational Library No. 135	W.E. Rhoads H. Voxman	Southern Music Rubank, Inc
Saxophone	<u>Selected Studies for Saxophone</u> Rubank Educational Library No. 106 <u>Universal-Prescott First and Second Year</u> Catalog No. 2636	H. Voxman Prescott	Rubank, Inc. Carl Fischer
Trumpet	<u>Arban Complete Conservatory Method for Trumpet</u> Authentic Edition Edited by Hooten and Marotta (Catalog No. 021)	Arban	Carl Fischer
French horn	<u>Preparatory Melodies to Solo Work for French Horn</u> Educational Library No. 82-39 <u>Sixty Selected Studies for French Horn Book 1</u> Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog No. 02790X)	M. Pottag C. Kopprasch	CPP Belwin Carl Fischer
Trombone	<u>Arban Famous Method for Trombone – Complete</u> Complete Edition edited by Alan Raph <u>Melodious Etudes for Trombone Book 1</u> Book 1 – Catalog No. 01594	Arban J. Rochut	Carl Fischer Carl Fischer
Baritone			

Treble Clef	<u>Arban Complete Conservatory Method for Trumpet</u> Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog No. 021)	Arban	Carl Fischer
Baritone Bass Clef	<u>Arban Famous Method for Trombone – Complete</u> Complete Edition edited by C. Randall and S. Mantia (Catalog No. 023)	Arban	Carl Fischer
Tuba	<u>Advanced Method for Tuba Volume II</u> Rubank Educational Library No. 184	Gower/Voxman	Rubank
	<u>Second Book for Practical Studies for Tuba</u>	R. Getchell/Hovey	Belwin Mills
Percussion	<u>Standard Snare Drum Method</u> <u>Modern School for Xylophone, Marimba and Vibraphone</u> <u>Modern Method for Timpani</u>	B. Podemski M. Goldenberg S. Goodman	Mills Music Chappell Mills Music
Guitar	<u>In The Hall of the Mountain King</u> , E. Grieg, arr. Lou Warde (from Peer Gynt, Suite I, Op. 46, No. 4)		

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 scales use the rhythmic 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)**

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 scales use the rhythmic 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)**

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 rhythmic 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)**

Sight-reading is required

Clarinet

Celebrated Method for Clarinet - H.Klose, Carl Fischer

Drucker/Drucker

Page 136/137 - Ab Major

Page 139 - last measure of line 5 through first measure of line 10

Page 144 #9

Old Edition

Page 126 - Ab Major

Page 128 - lines 5, 6, &7

Page 132 - #9

32 Etudes for Clarinet

Page 24 #20 - first 8 lines, no repeat

Page 25 #21

C. Rose

Carl Fischer

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

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

Diatonic scales use the rhythmic 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)**

Sight-Reading is required

Alto/Bass

Contra Clarinet

21 Foundation Studies for Alto and Bass Clarinet - W.E. Rhoads, Southern Music

(Catalog #B-217)

Page 16 #9

Introducing the Alto and Bass Clarinet

Rubank Educational Library No. 135

Page 13 #5

Page 16 #5

Page 20 #6

Page 36 #2

H. Voxman Rubank, Inc

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

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

Diatonic scales use the rhythmic 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)**

Sight-reading is required

Saxophone

Selected Studies for Saxophone - H. Voxman, Rubank, Inc

Rubank Educational Library No. 106

Page 3 All C Major

Page 6 All F Major

Universal Method for Saxophone

(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 7th Exercise

Carl Fischer

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

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

Diatonic scales use the rhythmic 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)**

Sight-reading is required

Trumpet

Arban Complete Conservatory Method for Trumpet - Arban, Carl Fischer

The Authentic Edition Edited by Hooten and Marotta (Catalog #021)

Page 19 #47

Page 22 #9

Page 58-59 #69 - Bb-lines 5&6, E-lines 17&18, D-lines 21-22

Page 230 #138

Page 372-373 #12 - lines 1-16

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 rhythmic 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)**

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

*Measure 5 – last sixteenth note is printed 4th space “E”, not 3rd space “C”

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 rhythmic 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)**

Sight-reading is required

Trombone

Arban Famous Method for Trombone-Complete - Arban, Carl Fischer

Alan Raph Edition

Old Edition

Page 27 #47

Page 28 #47

Page 30 #9

Page 31 #9

Page 69/70 #69 - lines 5-6, 17-18, 21-22

Page 61 #69 - lines 3, 9, 11 (Ab, D, C)

Page 244 #138

Page 201 #138

Page 280 first 11 lines, to key change

Page 204 #1 - first 8 lines to key change

Melodious Etudes for Trombone – Book 1

J. Rochut

Carl Fischer

Book 1 – Catalog #01594

Page 29-30 #21 Allegretto

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 rhythmic 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)**

Sight Reading is Required

Baritone
Treble Clef

Arban Complete Conservatory Method for Trumpet - Arban, Carl Fischer
The Authentic Edition Edited by Hooten and Marotta (Catalog #021)

Page 19 #47
Page 22 #9
Page 58/59 #69 - Bb-lines 5&6, E-lines 17&18, D-lines 21-22
Page 230 #138
Page 350 #1 - lines 1-16

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 rhythmic 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)

Sight-reading is required.

Baritone
Bass Clef

Arban Famous Method for Trombone-Complete - Arban, Carl Fischer
Alan Raph Edition Old Edition
Page 27 #47 Page 28 #47
Page 30 #9 Page 31 #9
Page 69/70 #69 - lines 5-6, 17-18, 21-22 Page 61 #69 - lines 3, 9, 11 (Ab, D, C)
Page 244 #138 Page 201 #138
Page 280 first 11 lines, to key change 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 scales use the rhythmic 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)

Sight-reading is required.

Tuba

Advanced Method for Tuba Volume II - Gower/Voxman, Rubank, Inc.
Rubank Educational Library No. 184

Page 30 #1	Andantino	Disregard all references:
Page 43 #26	Andante	BBb or Eb tuba only
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 scales use the rhythmic 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)

Sight-reading is require

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 - 1st four lines

This excerpt should be prepared using the "fist-knee" technique. As shown in the image in the book, the player turns the tambourine over and alternates between striking with the knuckles of the fist and then against the top of the knee. Knee will need to be raised by stepping on a chair/stool. Reference video:

<https://www.youtube.com/watch?v=7ZNVjzoqdrM>

Triangle

Pg 35, dotted quarter note = 80 1st four lines

This excerpt can be prepared in two different ways depending on the player's technical strengths. The first option (two-handed) is to suspend the triangle from a music stand using two clips and then play the passage holding a beater in each hand. The other option (one-handed) is to play the instrument with the beater in a corner, striking one edge and then the other for faster rhythms. Regardless of approach, the player should focus on evenness and clarity of the rhythms and contrast in dynamics.

Crash Cymbals

Pg 68, quarter note = 112 last 17 measures

The focus of this excerpt is dynamic contrast. The player should practice individual crashes at each dynamic level (pp-p-mp-mf-f-ff) then apply that to the written passage. Muffling is marked by commas and should be used to change from loud to soft dynamics. Tempo should be consistent throughout.

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

Rudiments should be played for 30-45 seconds each. Players should begin at a slow tempo and gradually increase to their maximum tempo and then slow back down. Slow-Fast-Slow over the course of 30-45 seconds.

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)

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 - This should be prepared using only two drums.

Choice of one of the following:

Keyboard (Goldenberg)

Page 67 #8

Snare Drum (Podemski)

Page 62 #39

Sight-reading is required.

Vocal

Roger Quilter: 55 songs High Voice and Low Voice Roger Quilter Hal Leonard
I Will Go With My Father Ploughing, Three Pastoral Songs op 22

Soprano and Tenor - in Bb Major
Alto and Bass - in Ab Major

2022 Audition Chorale

Memorized, sung to a recording of the chorale with the student's part missing.

***Accompaniment tracks will be available on the NHMEA website in late August.**

Scale - All students will be asked to sing a major scale a capella on any syllable system that they choose. They will be given a tonic triad and starting pitch before they start. **The scale will be in the same key as the tonal sight reading.**

Rhythmic and melodic sight-reading will be required.

Violin

Concerto in E major BWV 1042 J.S.Bach Schirmer
1st 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)**

Sight-reading is required.

Viola

Sonata in G Major Catalog # 2057 Marcello International
3rd and 4th Movements

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)**

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)**

Sight-reading is required.

Bass

Concerto in D major Catalog #5249347 Antonio Capuzzi Yorke edition
1st Movement

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)**

Sight-reading is required

Guitar

In The Hall of the Mountain King, E. Grieg, arr. Lou Warde

Scales - G Major, A Major, D Harmonic Minor, E Harmonic Minor

****REFER TO THE SCALES ON THE NHMEA WEBSITE (www.nhmea.org)**

Sight-Reading is required