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        |
|       |                 | p. 8  | all        |
|       |                 | p. 14 | only       |

CDMMEA All-District Auditions  
Tuesday, October 12, 2010  
Camdenton High School

CDMMEA All-District Concert  
Saturday, November 6, 2010  
Camdenton High School

All-State Band Auditions  
Saturday, December 4, 2010  
Hickman High School

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 1st line, tongue 2nd omit for districts |
|         |                 | 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

( ) = DISTRICTS  [ ] = STATE
Studies in Articulation

The material for this section has been taken for the most part from various standard methods for the flute and the violin.

Play the exercises as quickly as technic permits unless otherwise indicated.

Moderato, ma con impeto
MISSOURI BANDMASTERS ASSOCIATION
MISSOURI ALL-STATE BAND AUDITION MATERIALS

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

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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, Vol. 1 – Voxman & Gower/Rubank

Set I Selected Studies p. 6 F Major
(2008-2009)

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Set II Selected Studies p. 8 d minor
(2009-2010)

Set III Selected Studies p. 21 b minor
(2010-2011)

Advanced Method
p. 9 #27
p. 11 #37
p. 11 #38
p. 35 #18

Set IV Selected Studies p. 20 D Major
(2011-2012)

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


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<td>p. 86</td>
<td>#12 – first page only</td>
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<td>CDMMEA All-District Concert</td>
<td>p. 30</td>
<td>Allegro Moderato – lines 3, 4, 5, &amp; 6</td>
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| All-State Band Auditions      | p. 30     | Allegretto – lines 7, 8, 9, & 10 |
| Saturday, December 4, 2010    | p. 40     | Allegro – lines 7, 8, 9, & 10 |
| Hickman High School           | p. 45     | lines 1, 2, 3, & 4        |
|                              | p. 62     | #11                     |
|                              | p. 67     | #1                     |

| () = DISTRICTS     [ ] = STATE |
|-------------------|-------------------------------|
| Set III Practical Method (2010-2011) | p. 31     | Andante – lines 8, 9, & 10 |
|                               | p. 37     | Andante – lines 2, 3, 4, 5, & 6 |
|                               | p. 47     | Marcia – lines 7, 8, 9, & 10 |
|                               | p. 67     | #10                     |
|                               | p. 82     | #4                     |
Langsam.

Allegro ma non troppo.

(Scale of E minor through two octaves)

Allegro.

With full tone

(Scale of F major through two octaves)
The Long Grace Note (appoggiatura)
Andante sostenuto.

dolce, ma con espressione

dolce

The Short Grace Note (acciaccatura)
Allegretto.

The Grace of Two or More Notes
Played Patetico.

Andante maestoso.

Played
FIFTY ADVANCED STUDIES
(in all keys)

Allegro moderato.

With full tone

Allegretto. (Tempo di Minuetto.)

risoluto

N416-121
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

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<tr>
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<td></td>
<td>126</td>
<td>Ab Major</td>
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<td></td>
<td></td>
<td>128</td>
<td>lines 5, 6, &amp; 7</td>
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<td></td>
<td></td>
<td>132</td>
<td>#9</td>
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<tr>
<td>II</td>
<td></td>
<td>3</td>
<td>#2 – first 6 ½ lines</td>
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<td>(2009-2010)</td>
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<td>127</td>
<td>E Major – line 5</td>
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<tr>
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<td>128</td>
<td>lines 4, 8, 9, and bar 1 of 10</td>
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<tr>
<td></td>
<td></td>
<td>129</td>
<td>line 9, bar 2 thru line 10, bar 1</td>
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<tr>
<td>III</td>
<td></td>
<td>6</td>
<td>#5</td>
</tr>
<tr>
<td>(2010-2011)</td>
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<td></td>
<td></td>
<td>127</td>
<td>A Major – line 7</td>
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<tr>
<td></td>
<td></td>
<td>128</td>
<td>line 10 last measure, line 11,12, &amp; 13</td>
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<tr>
<td></td>
<td></td>
<td>129</td>
<td>line 10, bar 2 thru line 11, bar 1</td>
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<tr>
<td>IV</td>
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<tr>
<td>(2011-2012)</td>
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<td>26</td>
<td>#26 – first 6 ½ lines</td>
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<td>127</td>
<td>B Major – line 2, bar 3 thru line 3, bar 3</td>
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<td></td>
<td>128</td>
<td>lines 1, 2, &amp; 3</td>
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<td></td>
<td></td>
<td>129</td>
<td>line 8, bar 2 thru line 9, bar 1</td>
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CDMMEA All-District Auditions
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( ) = DISTRICTS  [ ] = STATE
Clarinet

Allegro moderato

\begin{music}
\begin{staff}
\newclef \clef{treble}
\newclef \clef{bass}
\newtime \time \frac{3}{4}
\newkey \key{E}_{b}
\newkey \key{F}
\newkey \key{b}
\newkey \key{C}
\newkey \key{A}_{b}
\newkey \key{E}
\newkey \key{A}
\newkey \key{E}_{b}
\newkey \key{A}
\newkey \key{E}
\newkey \key{A}_{b}
\newkey \key{E}
\newkey \key{A}
\newkey \key{E}_{b}
\newkey \key{A}
\newkey \key{E}
\newkey \key{A}_{b}
\newkey \key{E}
\newkey \key{A}
\newkey \key{E}_{b}
\newkey \key{A}
\newkey \key{E}
\newkey \key{A}_{b}
\newkey \key{E}
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\newkey \key{E}_{b}
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\newkey \key{E}_{b}
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\newkey \key{A}_{b}
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\newkey \key{E}
\newkey \key{A}
\newkey \key{E}_{b}
\newkey \key{A}
\newkey \key{E}
\newkey \key{A}_{b}
\newkey \key{E}
\newkey \key{A}.
\end{staff}
\end{music}
VARIOUS PATTERNS OF THE TONIC CHORD
IN ALL KEYS
EB 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 Bb Eb Ab
Melodic Minor Scales: a e b f# c# d g c f

Books:
(Older edition of this book = page number different by minus 2)
Introducing the Alto or Bass Clarinet – Voxman/Rubank Publication

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<td></td>
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<th>#21 omit for districts</th>
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<tr>
<td></td>
<td></td>
<td>p. 26-27</td>
<td>#5 ALL, no repeat</td>
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( ) = DISTRICTS [ ] = STATE

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<td>p. 42</td>
<td>Pastorale</td>
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</tbody>
</table>
The Accent (Sforzando)

The accent or *sforzando* mark (>) placed over or under a note indicates additional force is to be used. The degree of emphasis must be left to the good taste of the performer. Accents in soft music generally call for less additional emphasis than accents in loud music.

**EXCERPT FROM IL TROVATORE**

**VERDI**

**STUDY IN EXPRESSION**
Studies in E Minor

Preparatory Studies

Harmonic Minor Scale

Melodic Minor Scale

Andante

P subito (suddenly)

Allegro energico

f

dim.
Studies in D Major

Scale

Scale in Thirds

Arpeggio

DOTTED RHYTHMS: IN $3/8$

Andante (in three)

As fast as technic will permit.

continue to next page, NO REPEAT...
Studies in B Minor

Harmonic Minor Scale

1

Melodic Minor Scale

2

THE POOR ORPHAN

SCHUMANN

Lento (in four) (♩ = 88)

3

Allegro moderato

4
Andante

As fast as technic will permit.

Studies in F Minor

Harmonic Minor Scale

Melodic Minor Scale

Allegretto
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
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Set I
(2008-09)
21 Foundation Studies
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Introducing
p. 14 #5
p. 22 #3
p. 24 #3
p. 36 #5

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Set II
(2009-10)
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Introducing
p. 9 #4
p. 17 #5
p. 26-27 #5
p. 37 #3

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Set III
(2010-11)
21 Foundation Studies
p. 21 #13
Introducing
p. 11 #1
p. 12 #5
p. 15 #4
p. 42 Pastorale

---

Set IV
(2011-12)
21 Foundation Studies
p. 16 #9
Introducing
p. 13 #5
p. 16 #5
p. 20 #6
p. 36 #2 slurred

( ) = DISTRICTS  [ ] = STATE
Studies in Articulation

Also play the above exercise with the following articulations:

(a) \[\text{Ex.1}\]
(b) \[\text{Ex.2}\]
(c) \[\text{Ex.3}\]
(d) \[\text{Ex.4}\]

TRIPLETS ARTICULATIONS

Slowly and carefully

2 \[\text{Ex.5}\]
Studies in C Major

Scale

1

Scale in Thirds (use different articulations)

2

Arpeggio (use different articulations)

3

Play as rapidly as technic will permit.

4

ETUDE IN C MAJOR

Andante
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 
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Chromatic: full range of the instrument 
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Melodic Minor Scales: a e b f# c# d g c f 

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| | p. 20 | #6 |
| | p. 36 | #2 slurred |

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Allegro non troppo

B-217
Studies in A Minor

Harmonic Minor Scale

Melodic Minor Scale

PETITE ROMANCE

Not too quickly (\( \text{ Allegretto } \))

The abbreviation \( f_{p} \) (fors le piano) means an accented note followed by an immediate piano.

ETUDE IN A MINOR

\( \text{Adagio} \)
no repeats for districts
Studies in A♭ Major

1. Scale

2. Scale in Thirds

3. Arpeggio

4. Andante

5. Poco lento
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, 1st and 2nd Year – Carl Fischer Publication

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Tuesday, October 12, 2010
Camdenton High School

CDMMEA All-District Concert
Saturday, November 6, 2010
Camdenton High School

All-State Band Auditions
Saturday, December 4, 2010
Hickman High School

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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

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Camdenton High School

All-State Band Auditions
Saturday, December 4, 2010
Hickman High School

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<td>lines 1, 2, &amp; 3</td>
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</table>
Studies on the Major and Minor Chords.

No. 1.

G major.

No. 2.

A minor.

F major.

D minor.

No. 5.

Ab major.

F minor.

Db major.

Bb minor.
Exercise on the Succession of four Diminished Sevenths.
MISSOURI BANDMASTERS ASSOCIATION
MISSOURI ALL-STATE BAND AUDITION MATERIALS

BARITONE SAXOPHONE Sets I, II, III, IV

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Set I Selected Studies p. 5 Mod. Assai
(2008-09)

p. 7 all

Universal-Prescott

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(2010-11)

p. 6 all

Universal-Prescott

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Selected Studies

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p. 209 #9
p. 212 #4
p. 214 last 3 lines

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Exercises on Kests.

The Rest on the first beat.

80. \begin{align*}
\text{Count: 1, 2, 3, 4, 1, 2, 3, 4.}
\end{align*}

The Rest on the second beat.

81. \begin{align*}
\text{Count: 1, 2, 3, 4, 1, 2, 3, 4.}
\end{align*}
Interval Exercises on the Major and Minor Scales.

C major.

No. 1.

A minor.

No. 2.

D minor.

No. 4.
Studies on the Major and Minor Chords.

No. 1. C major.

No. 2. A minor.

No. 3. F major.

No. 4. D minor.

No. 5. Ab major.

No. 6. F minor.

No. 7. Db major.

No. 8. Bb minor.
Exercise on the Chords of the Dominant Seventh.

Exercise on the Succession of four Diminished Sevenths.