

CMEA Audition Repertoire 2008-2009

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 Joe De Groate, Adjudication Chair at:

Joedegro@aol.com

08-09 REGION VOCAL SOLO LIST

Region vocal auditions will include the required solo, scales, and sight-reading (with the exception of the students performing for comments only). All selections are from the Medium High (Soprano and Tenor) and Medium Low (Alto and Bass) editions of Twenty-Four Italian Songs and Arias, published by G. Schirmer/Hal Leonard. The G. Schirmer accompaniment CD must be used in all adjudication rooms and will be provided by the adjudicator. Solos must be performed in the language and key in which the title is printed, unless otherwise noted.

SOPRANO *Se tu m'ami, se sospiri*

ALTO *O del mio dolce ardor*

TENOR *Per la Gloria d'adorarvi*

BASS *Vittoria, mio core!*

08-09 ALL-STATE VOCAL AUDITIONS

Students selected for the all-state audition on voice will prepare their part from a prescribed selection chosen from the coming year's All-State concert repertoire in a Music Minus One format (MM1). Four versions (each version missing one voice part) will be available through the CMEA website at www.cmea.org in the fall. This will be the official MM1 used for the auditions.

My Spirit Sang All Day

Gerald Finzi

Boosey and Hawkes

2008-2009 STRING REQUIREMENTS

1. All string auditions will include the required etude(s)/solo, scales, and sight-reading (with the exception of the students performing for comments only).
2. All string players must provide the adjudicators (2) with a working copy of their solo. If this is a photocopy, it will be retained and destroyed following the audition.
3. Cadenzas are not required for any string solo.

08-09 REGION SCALES

All scales must be memorized. Students should perform scales using the pattern shown below. String players should use separate bows.

Octave indications

- Violin scales and arpeggios – 3 octaves
- Viola scales and arpeggios – 3 octaves
- Cello scales and arpeggios – 3 octaves
- Bass scales and arpeggios – 2 octaves

REGION tempo is quarter note = 60. ALL-STATE tempo is quarter note = 72.



Instrument	Region Scales	All-State Scales
Violin	C Major & A Melodic Minor	D Major & B Melodic Minor
Viola	Db Major & F Melodic Minor	G Major & E Melodic Minor
Cello	G Major & E Melodic Minor	Bb Major & G Melodic Minor
Bass	F Major & F Melodic Minor	C Major & C Melodic Minor

08-09 REGION STRING LIST

<u>VIOLIN</u>	<i>Csardas</i>	Monti	Carl Fischer
<u>VIOLA</u>	<i>Flos Campi, Mvt. 2, 3, & 4</i>	Vaughn-Williams	Oxford Press
<u>CELLO</u>	<i>Allegro Appassionato, Opus 43</i>	Saint Saens	International
<u>BASS</u>	<i>Etude #15</i> from <u>Thirty Etudes</u> for the String Bass	Simandl	Carl Fischer

08-09 ALL-STATE STRING SOLO LIST

<u>VIOLIN</u>	<i>Romance in F, Opus 50</i> from <i>Two Romances</i>	Beethoven	International
<u>VIOLA</u>	<i>Lachrymae, Opus 48</i>	Britten	Boosey & Hawkes
<u>CELLO</u>	<i>Concerto in C Major, Mvt. 1</i>	Haydn	International
<u>BASS</u>	<i>Concerto in A Major, Mvt. 1</i>	Dragonetti	International

2008-2009 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	C-1 F-2 Bb-2 Eb-2 G-2 D-2 A-2	D-Bb 2+ octaves
	All-State only	Ab-2 Db-1 Gb-2 E-2 Cb/B-2	
Flute	Region & All-State	C-3 F-2 Bb-2 Eb-2 G-2 D-2 A-2	C-C 3 octaves
	All-State only	Ab-2 Db-2 Gb-2 E-2 Cb/B-2	
Oboe	Region & All-State	C-2 F-1 Bb-1 Eb-1 G-1 D-2 A-1	C-C 2 octaves
	All-State only	Ab-1 Db-2 Gb-1 E-1 Cb/B-1	
Bassoon	Region & All-State	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2	F-F 2 octaves
	All-State only	Ab-2 Db-2 Gb-2 E-2 Cb/B-2	
Bb Clarinet	Region & All-State	C-2 F-3 Bb-2 Eb-2 G-3 D-2 A-2	E-G 3+ octaves
	All-State only	Ab-2 Db-2 Gb-3 E-3 Cb/B-2	
Bass Clarinet	Region & All-State	C-2 F-2 Bb-2 Eb-1 G-2 D-1 A-2	E-C 2+ octaves
	All-State only	Ab-2 Db-1 Gb-2 E-2 Cb/B-2	
Alto Saxophone & Baritone Saxophone	Region & All-State	C-2 F-2 Bb-2 Eb-2 G-1 D-2 A-1	B-F 2+ octaves
	All-State only	Ab-1 Db-2 Gb-1 E-2 Cb/B-2	
Tenor Saxophone	Region & All-State	C-2 F-2 Bb-2 Eb-2 G-1 D-2 A-1	B-F 2+ octaves
	All-State only	Ab-1 Db-2 Gb-1 E-2 Cb/B-2	
Trumpet	Region & All-State	C-2 F-1 Bb-2 Eb-1 G-2 D-1 A-2	C-C 2 octaves
	All-State only	Ab-2 Db-1 Gb-1 E-1 Cb/B-2	
French Horn	Region & All-State	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2	G-G 2 octaves
	All-State only	Ab-2 Db-2 Gb-2 E-2 Cb/B-2	
Trombone & Euphonium	Region & All-State	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2	Bb-Bb 2 octaves
	All-State only	Ab-2 Db-1 Gb-2 E-1 Cb/B-1	
Bass Trombone	Region & All-State	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2	F-Bb 2+ octaves
	All-State only	Ab-2 Db-1 Gb-2 E-1 Cb/B-1	
Tuba	Region & All-State	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2	Bb-Bb 2 octaves
	All-State only	Ab-2 Db-1 Gb-2 E-1 Cb/B-1	

08-09 REGION WOODWIND ETUDE LIST

PICCOLO

Etude #3 *Allegro* by Kohler (P. 21) AND *Tempo di Gavotte* by Gariboldi (p.12)

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 #2 *Allegretto* by Kohler (p. 20) AND *Melody* by Massenet, (p. 12)

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 #13 *Andante con Gusto* (dotted quarter note = 54) AND Etude #20 *Allegretto* (quarter note = 96)

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

Etude #27 all AND Etude #30

Both etudes are from 30 Classical Studies for Bassoon, by Waterhouse; published by Universal Edition/Carl Fischer. Students must play BOTH etudes.

Bb CLARINET

Etude #5 AND Etude #18

Both etudes are from 32 Etudes for Clarinet by C. Rose (original edition #O439), published by Carl Fischer. Students must play BOTH etudes. **PLEASE NOTE: Etude #18 has a misprint in measure 23. The 4th note should be F #.**

BASS CLARINET

Etude #5

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

ALL SAXOPHONES

Etude #4

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

08-09 ALL-STATE WOODWIND SOLO LIST

PICCOLO

Pied Piper: March to the River Weser

Jacob

Oxford

FLUTE

Fantasy, Opus 79

Faure

International

OBOE

Sonata, K.370 Oboe Quartet, Mvts. 1 & 2

Mozart

Boosey & Hawkes

BASSOON

Concerto, K. 191 Mvt. 3

Mozart

International

Bb CLARINET

Sonata No. 2 in Eb Major, Opus 120

Brahms

International

Students must play *Allegro amabile* (all) and *Andante con moto* to measure 56 (double bar fermata).

BASS CLARINET

Sonata in g minor

Eccles/Goldberg

Alfred

ALTO SAXOPHONE

Sonata, Mvt. 1

Creston

Shawnee Press

TENOR SAXOPHONE

Improvisation et Caprice

Bozza

Leduc/King

BARITONE SAXOPHONE

Suite No. 1, Mvts. 1 & 2

JS Bach/Kasperzyk

Southern

08-09 REGION BRASS ETUDE LIST

TRUMPET

Melodius Etude #2 (All) AND Vizzutti Rhythmic Etude #9 pp.30-31 (ALL) quarter note =120 (written tempo is 126)

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 #40 AND Etude #45

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 #7

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

BASS TROMBONE

Etude #6

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

EUPHONIUM

Etude #9

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

TUBA

Etude #14

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

08-09 ALL-STATE BRASS SOLO LIST

TRUMPET

Sonata for Trumpet and Piano, mvts. 1 & 2

Flor Peeters

Peters

HORN

Sonata for Horn and Piano, Mvt. 1

B. Heiden

Associated Music/
Hal Leonard

TROMBONE

Concerto for Trombone and Piano

Rimsky-Korsakov, ed. Gibson

International

BASS TROMBONE

Sonata Mvt. 3

McCarty

Lyceum Press/
Ensemble Pub

EUPHONIUM

*Andante and Rondo
from Concerto for Double Bass*

Antonio Capuzzi

Peters

TUBA

Sonata No. 1

Marcello

Southern

2008-2009 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

LR RRL L LR L RRL R L LR L R L R

Drags

Drag Lesson 25 Single Ratamacue

LL R RRL LLR L R RRL R L LLR L RL RRL R LR

08-09 REGION PERCUSSION ETUDE LIST

SNARE DRUM

Etude #14

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

TIMPANI

Motif, p. 10-11

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

MARIMBA

Sonatina (p.5) by Telemann

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

08-09 ALL-STATE PERCUSSION SOLO LIST

SNARE DRUM

Etude #2

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

TIMPANI

Undertow "Choreographic Scenes" by W. Schuman

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

MARIMBA

Scarf Dance by C. Chaminade, arr. John B. Quick

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

2008-2009 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).

08-09 REGION JAZZ WIND IMPROVISATION

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

Fast Blues in Bb
From Nothin' But Blues, Vol. 2, published by Aebersold

08-09 REGION JAZZ WIND ETUDE LIST

JAZZ ALTO SAX

Now's the Time No. 1 (Tempo of etude should be quarter note = 132)
This etude is from the Charlie Parker Omnibook, published by Alfred Publishing.

JAZZ TENOR SAX

Etude 14 (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

Now's the Time No. 1 (Tempo of etude should be quarter note = 132)
This etude is from the Charlie Parker Omnibook, published by Alfred Publishing.

JAZZ TRUMPET

IND Line

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 32-40 up one octave.*

JAZZ TROMBONE/BASS TROMBONE

My Glowing Moment

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 40-46 down one octave.*

2008-2009 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.

08-09 REGION JAZZ RHYTHM ETUDE LIST

JAZZ GUITAR

Friends

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.

Groove Blues(F 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

Friends

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.

Groove Blues(F 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

Friends

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.

Groove Blues (F 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

Friends

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

1. Play etude as written.
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

All-State Jazz audition material will be announced in the fall. CMEA is working with the New Jersey chapter of the International Association of Jazz Educators (IAJE). They have developed solo etudes written expressly for the purpose of state auditions and will work very well for our All-State auditions. If this collaboration is successful, the etudes will most likely be available as .pdf downloads from the CMEA website.

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