

CMEA Eastern Region Middle School Audition Repertoire 2017-2018

ERMS Brass/Woodwind/Percussion 2017-2018

Auditions will include one **solo**. There are two difficult levels available for all parts except for timpani.

- All auditions save timpani and snare drum will include a **Major scale** and **chromatic scale**; these should be performed from memory. Timpani and snare drum auditions have additional requirements as indicated below.
- All auditions will include 8 measures of **sight reading** on that instrument, save snare drum and timpani. Snare drum and timpani sight reading will be for bass drum.

All wind instruments except French Horn and mallets will perform a Concert Ab Major Scale (one octave, no arpeggio)

French Horn auditions will include a Concert F Major Scale



Chromatic Scale-

The chromatic scale is to be played by memory using the following tempo and rhythmic pattern. Ranges are specified by instrument.



Flute: low G to high G, two octaves

Oboe, Clarinet, Saxes: low C to high C, two octaves

Bass Clarinet: low E to high E, two octaves

Bassoon: low Bb to high F, 1 ½ octave

Trumpet, TC Baritone: low G to high G, two octaves

French horn: low C to high F, 1 ½ octaves

Trombone, Baritone: low F to high F, two octaves

Tuba: low Bb to high F, 1 ½ octave

Mallet percussion: full range of the instrument

Flute- Rubank Concert & Contest

30-Siciliana & Giga

15-Bergamask

Oboe- Rubank Concert & Contest

30-Allegro Moderato, mm 35-end

15-Ariette, no repeats

Bassoon- Classic Festival Solos

30-Saraband and Minuet **Saraband-whole piece and Minuet to end no repeats take the D.C.**

15-Funiculi, Funicula

Clarinet-Classic Festival Solos, vol. 1

30-Folk Song for Clarinet, p. 11

15-Valse Felice, p. 3

Bass Clarinet-Rubank Concert & Contest

30-Minuet & Gigue, Gigue only

15-Sarabande & Bouree

Alto Saxophone-

30-Canzonetta & Giga (*Rubank Concert & Contest for ALTO Saxophone*)

15-Contradance (*Rubank Concert & Contest for TENOR Saxophone*)

Tenor Saxophone-

30-Canzonetta & Giga (*Rubank Concert & Contest for ALTO Saxophone*)

15-Contradance (*Rubank Concert & Contest for TENOR Saxophone*)

Baritone Saxophone-

30-Valse Nouvelle (*Rubank Concert & Contest for TENOR Saxophone*)

15-Evening Waltz (*Rubank Concert & Contest for ALTO Saxophone*)

Trumpet-Thirty-Two Etudes by Sigmund Hering

30-Etude #13, pg. 15 (Quarter note=66)

15-Etude #5, pg. 7 (Quarter note=100)

French horn-Solo Sounds, Level 3-5, vol.

30-Intrepido

15-Dance of the Slovacks

Trombone-40 Progressive Etudes for Trombone by Sigmund Hering

30-Number 24, pg. 26

15-Number 11, pg. 13

Baritone-40 Progressive Etudes for Trombone by Sigmund Hering*

30-Number 24, pg. 26

15-Number 11, pg. 13

*Baritone TC-This book is not available in treble clef. These students will be permitted to read from a copy in treble clef.

Tuba-Classical Festival Solos, Vol. II

30- Aria from La Clemenza de Tito (pg 10)

15- Texas Horizons, p. 4-5

Mallet Percussion-Classic Festival Solos

30- Swiss Chocolate

15-Frollics

Timpani-Timpani Technique for the Young Timpanist, Richard Schumacher

Solo No 1

Snare Drum-Alfred Drum Method, book 2

24-Solo 19

12-Solo #2

Additional Requirements:

Snare drum students will be asked to:

$\text{♩} = 60$ / -Demonstrate a **buzz roll** (as notated below).

p *ff* *p*

-Demonstrate **paradiddles** and **alternating flams** as notated in the Alfred Drum Method, book 2 (pg. 78-79).

Sight Reading Guidelines

All instruments will be expected to demonstrate sight reading. Mallet percussion sight reading will now be on xylophone. Those auditioning for timpani or snare drum will sight read on bass drum. The judge will provide the tempo. Students will be given approximately 30 seconds to look over the sight-reading.

- 8 measures long in either 3/4 or 4/4 time
- in the key of either Concert F, Concert Bb, or Concert Eb
- will incorporate some dynamic contrast, a variety of articulations, and accidentals.
- Difficulty level will be developmentally appropriate for the instrument

ERMS Vocal Audition Repertoire 2017-18

Each singer auditioning will be required to:

- Sing the scale listed for the appropriate voice part. All scales must be sung ascending and descending with an arpeggio using solfege syllables.
- Perform the required solo.
- Solos will be performed a capella

Please distribute the appropriate arrangement to each auditioning student.

Repertoire - please note arrangements will be available for download from the CMEA web site. Students must use the arrangements provided by CMEA.

- Soprano – an arrangement of Mozart’s “Alleluia” in the key of E.
- Alto – an arrangement of Mozart’s “Alleluia” in the key of Bb.
- Tenor - an arrangement of Mozart’s “Alleluia” in the key of F or any other comfortable key.
- Baritone - an arrangement of Mozart’s “Alleluia” in the key of D.

Scale Ranges:

Soprano	F above middle C
Alto	A below middle C
Tenor/Bass	Any scale below and including G

Scale Pattern:



Please note: Vocal students are only allowed to audition for one vocal part

*Should a student’s voice change between the registration date and the audition date, his audition part should be adjusted. Please contact the adjudication chair as soon as possible so the audition schedule can be changed. Changes due to voice parts will not be accommodated on-site.

There is no sight reading requirement.

ERMS String Audition Requirements 2017-2018

- All auditions will include **sight reading** from an excerpt of this year's festival repertoire
- **Scales must be memorized.** Students will perform two scales of the judges' choice

Use the following scale pattern, including tonic arpeggio triplets:



One Octave

Two Octaves

Violin: F

C, G, D, A, Bb

Viola: A, Bb

C, G, D, F

Cello: Bb

C, G, D, A, F

Bass: C, D, A, Bb

G, F

The top solo for each instrument is the more difficult choice and will carry greater weight (30 points) in the scoring process than the second solo (20 points). There is only one solo for bassists.

Violin (From Suzuki Book 3 or 4, revised edition)

30-Book 4: #4 Concerto in A minor, mvt. 1, Vivaldi

20-Book 3: #4 Humoresque, Dvorak

Viola (From Suzuki Book 3 or 4, revised edition)

30-Book 4: Concerto No. 2, mvt. 3, Seitz

20-Book 3: #4 Humoresque, Dvorak

Cello (From Suzuki Book 3, revised edition)

30-Book 3: #1 Sonata in C major, Op. 40, No. 1, 1st mvt, Allegro, Beval

20-Book 3: #2 Gavotte, Lully

Bass (From Solo Time for Strings Book 3 ed. Forest Etling)

Solo Time for Strings Book 3: p. 8, Minuet #2, Bach

Eastern Region Middle School Jazz Audition Requirements 2017-18

Please note:

Additional audition requirements are listed for the rhythm section.

All wind players' auditions will include a short piece of sight-reading.

Trumpet and trombone players interested in playing lead will be asked to play a Bb chromatic scale starting on 3rd space C(trumpet) or Bb on top of the staff(trombone) and ascending as far as their comfortable range allows. This scale will not be scored.

Alto & Tenor Sax-

- "Night Eyes" (Latin & swing)-Jim Snidero *Intermediate Jazz Conception*
- "Blues by Five" or "Five O'clock Blues" (p.72) in Aebersold vol. 1; play the head once, then improvise one chorus.

Bari Sax-

- "Splank Street" (swing)-Jim Snidero *Intermediate Jazz Conception*
- "Blues by Five" or "Five O'clock Blues" (p.72) in Aebersold vol. 1; play the head once, then improvise one chorus.

Trumpet-

- "Green Fin" (swing)-Jim Snidero "Intermediate Jazz Conception"
- "Blues by Five" or "Five O'clock Blues"(p.72) in Aebersold vol. 1; play the head once, then improvise one chorus.

Trombone

- "Splank Street" (swing) - Jim Snidero *Intermediate Jazz Conception*
- "Blues by Five" or "Five O'clock Blues" (p.72) in Aebersold vol. 1; play the head once, then improvise one chorus.

Rhythm Section

- "Stellar" (swing) -Jim Snidero *Intermediate Jazz Conception, 1st Chorus*

- Piano & Guitar & Bass

"Blues by Five" or "Five O'clock Blues" (p.72) in Aebersold vol. 1; play the head once, then improvise one chorus.

- **Drums** 16 measures of a Latin beat (quarter note approx.= 100)
8 measures of jazz ballad with brushes (quarter note approx.= 60)

Please note that the Abersold vol.1 is available in at least two different editions. Page 72 is Blues in F; "Blues by Five" in one edition, and "Five O'Clock Blues" in another edition. Either version is acceptable.