February 2026

TO: **MHSA MUSIC DIRECTORS**

FROM: **AMY BARTELS, ASSISTANT DIRECTOR**

RE: **2026 ALL-STATE MUSIC FESTIVAL – ONLINE AUDITIONS**

In preparation for the coming All-State Band, Choir and Orchestra Festival, all music directors are encouraged to invite their students to audition.

Attached to this mailing are various materials and general information that you will need in submitting entries for the coming MHSA All-State Music Festival. Items in this packet include:

1. General Information / General Rules and Regulations / Recording Instructions
2. Student Conduct Code
3. Audition Certification Form

Directors should follow instructions exactly to avoid unnecessary problems and disqualifications of recordings for any reason. Each high school music teacher is responsible for seeing that his/her students are properly recorded according to the instructions attached. In the event of inadequate equipment, there is ample time for directors to arrange with a neighboring school to conduct their recording in other facilities. More experienced directors should willingly coach newer directors through procedures.

For your information, the All-State Music Festival will be held October 14-16, 2026, in Bozeman. This year's MHSA All-State Chair will be:

Jason Bolte
School of Music
Montana State University
PO Box 173420
Bozeman, MT 59717-3420
Phone: 406-994-3564
jason.bolte@montana.edu

Note to Directors:
In order to participate in the All-State Festival, a student must attend all rehearsals, auditions, and sectionals as indicated in the Festival schedule, as well as perform in the All-State Concert. The first event begins on the Wednesday of the festival, and the All-State Concert is held Friday evening. Students who cannot meet this attendance requirement should not submit audition recordings.

Montana High School Association
All-State Music Festival

General Information

NOTE: Only auditions meeting musical quality and preparedness should be submitted.

1. All-state auditions will only be accepted through online submission. Music educators are reminded of their professional ethics in following the letter and intent of the audition process. Auditions must be UNEDITED. Choosing among several takes is not editing. Adding effects, splicing, changing tempo, pitch or other performance flaws through electronic means IS editing and is not acceptable.

2. Students playing brass, woodwind or percussion instruments are encouraged to play in either band or orchestra, if accepted, even if from a small school that does not have an orchestra program. All-State Orchestra provides advanced wind and percussion players with a very special experience that might otherwise be missed. Schools that have individuals who wish to audition for All-State but do not offer the corresponding group or have scheduling conflicts among their curricular groups may petition to audition by contacting the MHSA liaison by May 1st.

3. Directors are responsible for proper recording procedures. Directors should also exercise care in both coaching and recording to ensure that the best ethical representation of each student's ability is presented. *Check each recording!*

4. **Important:** Double-check all recordings. Be sure you, as a director, keep one master copy of the "Audition Certification" form **and mail or email a copy to the All-State Chair.**

5. Directors will need to establish an account with OpusEvent with their own log-in credentials to access the audition platform.

6. All-State Band and All-State Orchestra string students will audition for preparedness and seating placement on portions of the All-State repertoire. All-State Choir students will audition for music preparedness on portions of the All-State repertoire.

General Rules and Regulations

1. The school administrator from a member school sending students to the All-State Festival will be held responsible for seeing that all students from his/her school are properly chaperoned throughout the duration of the Festival (preferably by the student's music director) and appropriately involved in the Festival activities.

2. The name(s) of each student's chaperone(s)/director(s), along with their cellphone number, must be included on the Acceptance Affidavit.

3. In order to participate in the All-State Music Festival, a student must attend all auditions, rehearsals and sectionals as indicated in the Festival schedule, as well as perform in the All-State Concert. Placement auditions for instrumentalists and final acceptance auditions for vocalists will begin at 7:00 p.m. on the Wednesday of the festival, and the All-State Concert is held Friday evening.

4. All participating students must adhere to the MHSA All-State Student Conduct Code and should serve as ambassadors for their school and for their community.

5. Directors (or chaperones) must check their students in with Festival officials prior to the Wednesday evening auditions and pick up information packets beginning at 6:00 p.m.

Recording Instructions

The first available date for submissions is **Thursday, May 1, 2026** The deadline for submitting online auditions is **Friday, June 12, 2026.** Visit OPUSEVENT.COM and navigate to the MONTANA All-State Festival portal to submit recordings.

1. **Each recording must be accompanied by a $10.00 audition fee**. (A registration fee of $55, plus site and meal fees, will be assessed to all *accepted* students.)

2. For 2026, use **SET A** of the audition materials, found on the FESTIVALS page of the MHSA website (www.mhsa.org). Discuss audition materials with all interested and eligible students. ***Students using incorrect audition materials, incorrect keys, or incorrect starting pitches will be automatically eliminated.***

3. Assist students in procuring the correct audition materials for their instrument or voice range in time to allow for adequate preparation (at least by April). From time to time, remind students of the audition date.

4. **The recorded material may not include any information that identifies the individual student or the school.**

5. Restrict each audition to a single recording session of no more than 20 minutes per student. (Exception – percussion auditions may take longer because of multiple setups as required by the audition.)

6. After uploading, review each recording carefully.

7. **A student may not try out for both choir and an instrumental group.**

8. All recordings must be ***uploaded with payment*** to the MHSA All-State Music Festival via OPUSEVENT.COM.

9. Complete the All-State Audition Certification and email it to the All-State Festival chair or send by postal mail.

   Submissions open: **May 1, 2026**

   Submissions close: **June 12, 2026**

   No late submissions will be accepted.

Send the Audition Certification form to:

School of Music
Montana State University
Attn: ALL-STATE Music Festival
PO Box 173420
Bozeman, MT 59717-3420
Phone: 406-994-3562
Email: music@montana.edu

We have established a webpage for MHSA All-State Music Festival information. This should be your new source for everything associated with the All-State Experience, from audition information in the Spring to rehearsal and logistical information in the Fall. This will be updated as the process unfolds for 2026.

All-State Festival Link

All-State Music Festival
Student Conduct Code

1. Students are expected to be model citizens at all times while attending MHSA music events. Superior, attentive conduct is mandatory at all festival events and/or rehearsals. Full cooperation with festival management and personnel is essential to the success of each festival.

2. Illegal use of drugs, alcohol, or tobacco in any form at any time will result in the students' immediate exclusion from an MHSA festival.

3. Students are to act courteously and dress appropriately in all festival locations. Through their behavior students are to show respect for all people, property, facilities and rules.

4. Students' local school rules and regulations will also apply at every MHSA festival.

5. All music must be thoroughly prepared by the accepted student and school instructor in advance of All-State rehearsals. This is the minimum standard of integrity acceptable at any MHSA All-State music festival.

6. Students must be in place and ready to rehearse prior to the beginning of every All-State rehearsal session.

7. For student safety and All-State security, all members of All-State ensembles are required to wear All-State identification badges at all All-State events.

8. Cell phone ***communication*** of any type during rehearsal or performance is strictly forbidden.

The Festival Manager has the authority to remove a student from the festival for failure to abide by this code and a letter will be sent to the director and school administration.

631 N Last Chance Gulch
Helena, MT 59601
(406) 422 - 6010
MHSA.org

Montana High School Association
2026 MHSA All-State Festival

Audition Certification

Please type or print clearly! The director should retain a copy of this completed form until October. One copy must be sent to the MHSA All-State Chair.

Name of Student	Instrument/Voice	Considered for Orchestra (Check Box)
1.		☐
2.		☐
3.		☐
4.		☐
5.		☐
6.		☐
7.		☐
8.		☐
9.		☐
10.		☐
11.		☐
12.		☐
13.		☐
14.		☐
15.		☐

The signatures of the director and principal attest to these requirements:
1) No electronic editing was used in the recording process.
2) The student was recorded only once and for the defined duration.
3) Only specified audition materials were used.
4) The student meets the eligibility requirements as outlined in the current MHSA Music Booklet.

Principal's Signature: _____ Date: _____

Music Director's Signature: _____ Date: _____

Email for Music Director: _____

School: _____ City: _____

Duplicate form as necessary.

MHSA ALL-STATE MUSIC FESTIVAL AUDITION MATERIALS
SET A

Needs Added

Each February, the MHSA will send All-State audition instructions and guidelines to member schools participating in music programs. This information will be sent electronically, and it will be posted on the MHSA website at www.mhsa.org. Please be sure you are using the current and appropriate audition materials and instructions. Required Materials for Band Auditions:

MHSA ALL-STATE MUSIC FESTIVAL AUDITION MATERIALS
SET A

Each February, the MHSA will send All-State audition instructions and guidelines to member schools participating in music programs. This information will be sent electronically, and it will be posted on the MHSA website at www.mhsa.org. Please be sure you are using the current and appropriate audition materials and instructions.

Required Materials for Band Auditions

Flute/Piccolo: SELECTED STUDIES FOR FLUTE by Voxman, published by Rubank.

Oboe/English Horn: RUBANK ADVANCED METHOD FOR OBOE, VOL 1 by Voxman and Gower, published by Rubank.

Bassoon and Contrabassoon: RUBANK ADVANCED METHOD FOR BASSOON, VOL 1 by Voxman and Gower, published by Rubank.

Clarinets (All Types): RUBANK ADVANCED METHOD FOR CLARINET by Voxman and Gower, Published by Rubank.

Saxophones (All Types): SELECTED STUDIES FOR SAXOPHONE by Voxman, published by Rubank. 48 STUDIES FOR SAXOPHONE, Ferling, published by Carl Fisher.

Horn: RUBANK ADVANCED METHOD FOR FRENCH HORN, VOL 1 by Gower and Voxman, published by Rubank.

Cornet and Trumpet: ARBAN'S COMPLETE CONSERVATORY METHOD FOR TRUMPET published by Carl Fischer (edited by Goldman and Smith or Hooten and Marotta).

Trombone: ARBAN'S COMPLETE METHOD FOR TROMBONE AND BARITONE published by Carl Fischer (edited by Randall and Mantia or Alessi and Bowman). MELODIOUS ETUDES, Joanne Rochut, published by Carl Fisher.

Baritone Horn/Euphonium: ARBAN'S FAMOUS METHOD FOR TROMBONE by Randall and Mantia, Complete OR Part II. published by Carl Fischer.

Tuba: RUBANK ADVANCED METHOD FOR Eb AND BBb BASS, VOL 1 by Gower and Voxman, Published by Rubank.

Percussion: AUDITION ETUDES by Garwood Whaley, published by Meredith Music Publications.

APPENDIX C - 2 SCREENING PROCESS FOR ALL-STATE SELECTION

All auditions which are submitted to the All-State chairperson will be processed within the following guidelines:

1. Each exercise on each recording will be reviewed, evaluated and assigned a numerical rating based upon a predetermined numerical scale.
2. Selection for membership to the All-State unit will be determined by the numerical rank of the student's total audition score in comparison with other auditioning students of the same instrument or voice classification.
3. Alternates for positions in the All-State unit will be chosen from the next ranking individuals.
4. All auditioning students will be notified of the status of their audition rank. (ie. ACCEPTED, ALTERNATE OR NOT ACCEPTED)

APPENDIX C - 3 MONTANA ALL-STATE BAND AUDITION MATERIAL SET A

STUDENTS FROM SCHOOLS OF ALL SIZES SHOULD BE ENCOURAGED TO SUBMIT AUDITION RECORDINGS FOR THE MONTANA ALL-STATE BAND AND ORCHESTRA. ADMITTEDLY, SOME WILL NOT BE ABLE TO PLAY THE REQUIRED RANGES ON THE CHROMATIC SCALES OR TEMPO INDICATIONS ON EXCERPTS. IN THESE CASES, STUDENTS ARE ASKED TO PLAY AS HIGH AS POSSIBLE OR AS CLOSE TO THE METRONOME MARKING AS POSSIBLE.

FLUTE and PICCOLO (4 Uploads)

Flute players who wish to be considered for Piccolo parts should record a Piccolo excerpt in addition to the flute materials. The Piccolo excerpt should not exceed 1 minute.

1. Chromatic Scale: C4 to C7. [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Following etudes are from "Selected Studies for Flute, H. Voxman*"*

2. Page 23 - First 3 lines plus coda — Eighth note = mm. 120
3. Page 5 - First 5 lines plus 4 measures + 1 ½ beats (take 2nd ending) — Quarter note = mm. 120
4. Page 4 - First 4 lines — Quarter note = mm. 69

OBOE and ENGLISH HORN (4 Uploads)

Oboists who wish to be considered for English Horn parts should record an English Horn excerpt in addition to the oboe materials. The English Horn excerpt should not exceed 1 minute.

1. Chromatic Scale: Bb3 to F6 [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Following etudes are from "Rubank Advanced Method for Oboe, Vol. 1"

2. Page 16 - #62 — Quarter Note = mm. 92-104
3. Page 23 - #5 — Quarter Note = mm. 80
4. Page 49 = #15 — Quarter Note = mm. 88

BASSOON (4 Uploads)

1. Chromatic Scale: Bb1 to Bb3. [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Julius Weissenborn: 50 Studies, OP. 8: No. 2."

2. Page 4, #3 - (no repeats) — Quarter Note: = mm. 112
3. Page 12, #16 - First 8 measures — Quarter Note = mm. 92
4. Page 22, #28 - First 12 measures — Dotted Quarter Note = mm. 84

Bb CLARINET (4 uploads)

1. Chromatic Scale: E3 to G6. [3 octave plus] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Clarinet Vol. 1"

2. Page 28-29, #9 (measure 14 to end. Top Part) — Half Note = mm. 60
3. Page 42 (first 12 measures – Top Part) — Quarter Note = mm. 60
4. Page 50 - #4 — Half Note = mm. 88

ALTO and BASS CLARINET (4 uploads)

Alto/Bass Clarinetists who wish to be considered for Contra Clarinet parts should record a Contra excerpt in addition to their other excerpts. The Contra Clarinet excerpt should not exceed 1 minute.

1. Chromatic Scale: E3 to C6. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Clarinet Vol. 1"

2. Page 13 - #47 — Quarter Note = mm. 112
3. Page 51 - #8 — Dotted Quarter = mm. 100
4. Page 25 (bottom part) — Dotted half = mm. 60

SAXOPHONE (Alto, Tenor, or Baritone Saxophone) (4 uploads)
Saxophonists who wish to be considered for Soprano Sax parts should record a Soprano Sax excerpt in addition to their other materials. The Soprano Sax excerpt should not exceed 1 minute.

1. Chromatic Scale: Bb3 to F6. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

Etudes #1 and #3 are from "Selected Studies for Saxophones" by Voxman & Gower

2. Page 9 - (measures 1-12) Quarter Note = mm. 104

The following etude is from "48 Studies for Saxophone," Ferling

3. Etude #27, (measures 1-16) Eighth Note = mm. 84
4. Page 15 - (measures 1-16) Dotted Quarter Note = mm. 76

FRENCH HORN (4 Uploads)

1. Chromatic Scale: C3 to C6 or as high as possible. [3 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for Horn, Vol. 1"

2. Page 25 - #7, bottom part - no repeats Quarter Note = mm. 90
3. Page 51 - #14 Dotted Quarter Note = mm. 90
4. Page 72 - First 6 lines Quarter Note= mm. 72

TRUMPET (4 Uploads)

1. Chromatic Scale: F#3 to C6. [2 ½ octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Arban's Complete Conservatory Method for Trumpet"

2. Page 30 - #25 Quarter Note = mm. 120
3. Page 144 -#50, line 12 + #51, line 1 Quarter note = mm. 92
4. Page 195 - #19 No required m.m.

TROMBONE and BASS TROMBONE (4 Uploads)
Trombonists who wish to be considered for Bass Trombone parts should record a Bass Trombone excerpt in addition to the trombone materials. The Bass Trombone excerpt should not exceed 1 minute

1. Chromatic Scale: E2 to Bb4. [2 1/2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Arban's Complete Method for Trombone and Baritone"

2. Page 37 - #25 Quarter note = mm. 110
3. Page 156 - #53 - Line 2 + Line 9 Dotted Quarter Note = mm. 88

The following etude is from "Melodious Etudes for Trombone," Joannes Rochut

4. Etude #5 (measures 1-34) Quarter note = mm. 96

EUPHONIUM and BARITONE (4 Uploads)

1. Chromatic Scale: E2 to Bb4. [2 1/2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Arban's Complete Method for Trombone and Baritone."

2. Page 143 - #29 — Quarter Note = mm. 100
3. Page 153/158 - #50 line 4 + #55 line 3 — Quarter note = mm. 92
4. Page 108 - #42 — Eighth Note = mm. 112

TUBA (4 Uploads)

1. Chromatic Scale: Bb1to Bb3. [2 octave] Use legato-tongued quarter notes at m.m. = 132 ascending and descending.

The following etudes are from "Rubank Advanced Method for E and BB Tuba, Vol. 1."

2. Page 27 - #3, (measures 1-16) — Quarter Note = mm.108
3. Page 39 - #25 (measures 1-16) — Dotted Quarter Note = mm. 84
4. Page 64 - #7 — Quarter Note = mm. 92

PERCUSSION (4 uploads)

1. Snare Etude — Quarter Note = mm. 120
2. Timpani Etude — Quarter Note = mm. 80
3. Mallet Etude — Dotted Quarter Note = mm. 60

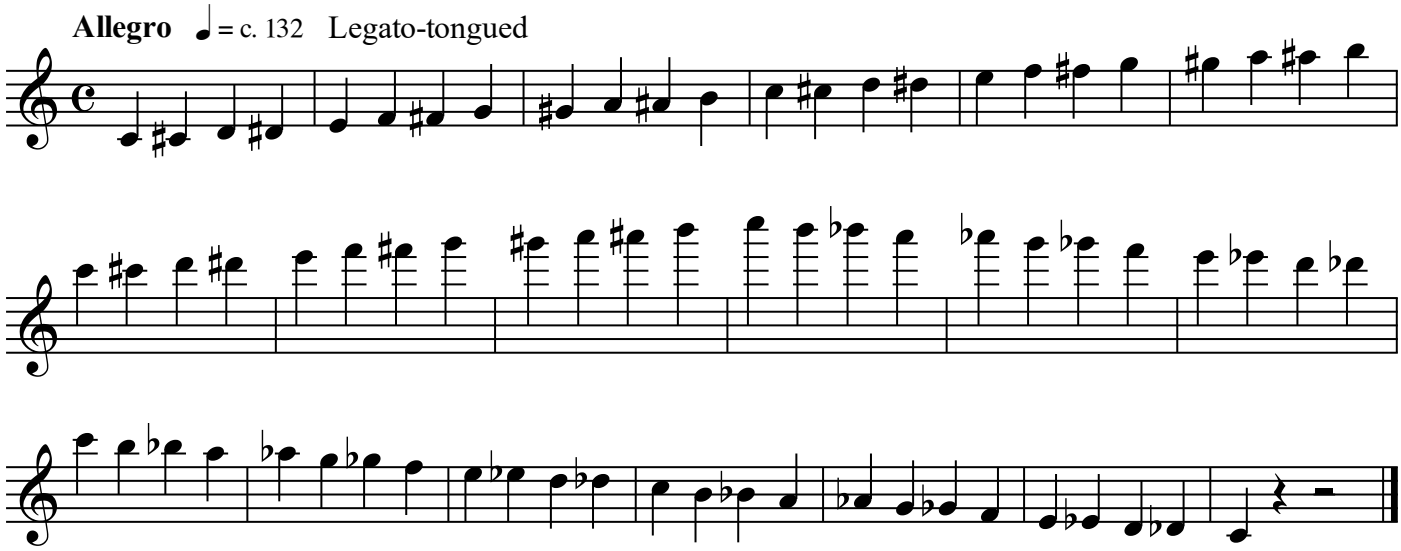
The following etude is from "Audition Etudes", Garwood Whaley

4. Multi Percussion Etude - Pg. 32, #7 — Quarter Note = mm. 120

ALL STATE FLUTE/PICCOLO-SET A

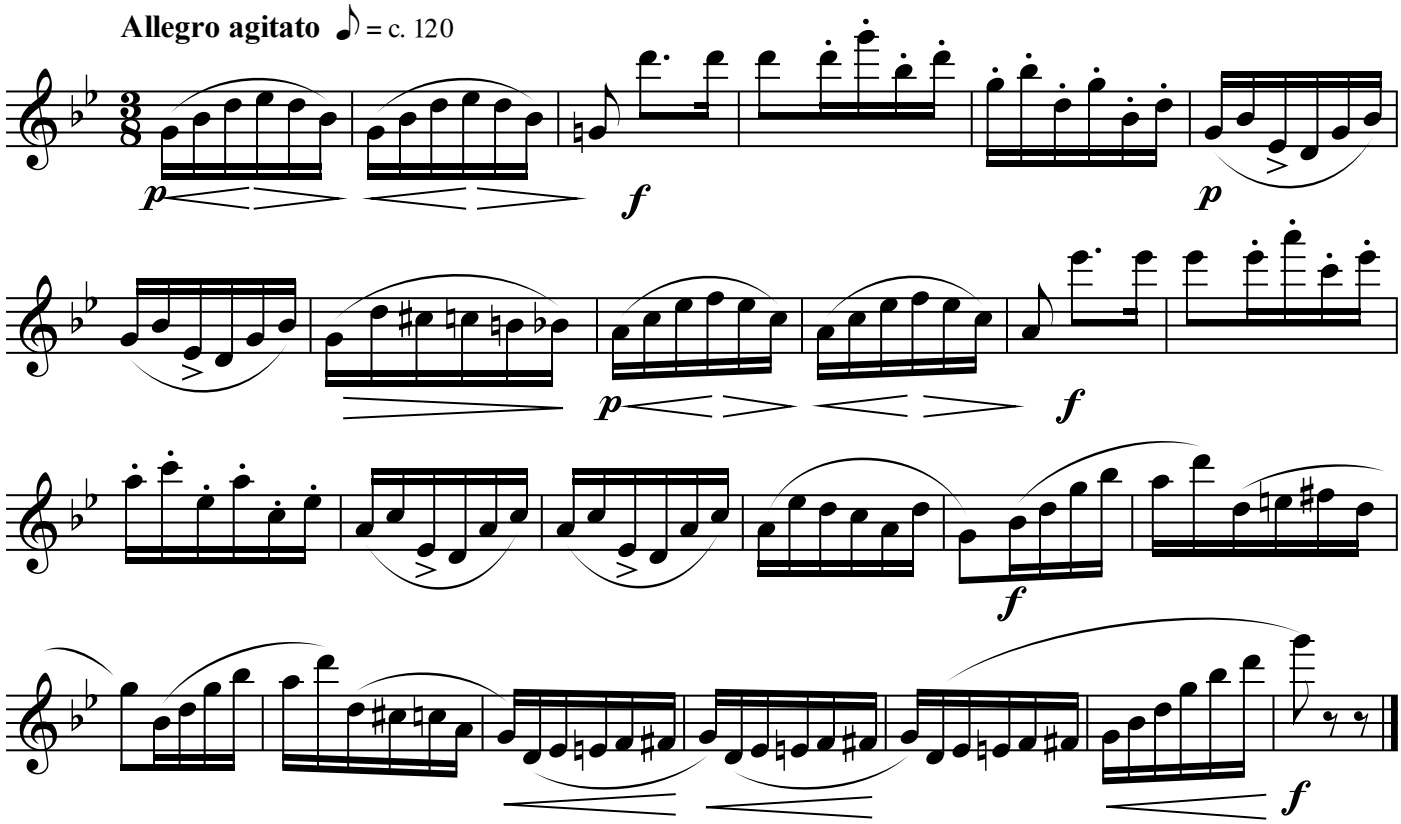
Flute players who wish to be considered for Piccolo parts should record a Piccolo excerpt in addition to the flute materials. The Piccolo excerpt should not exceed 1 minute.

CHROMATIC SCALE

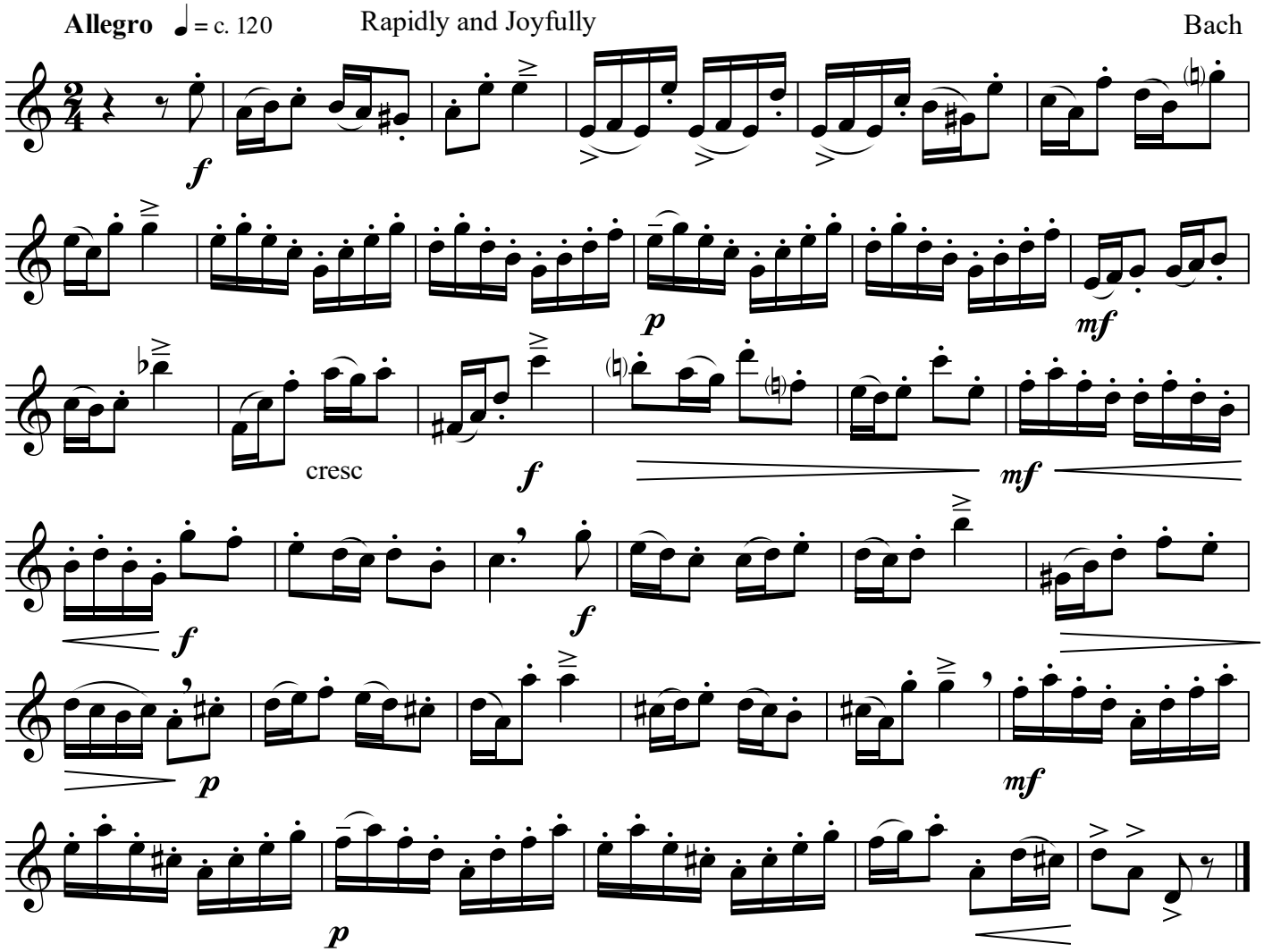


ETUDE #1 - "Selected Studies for Flute," pg. 23

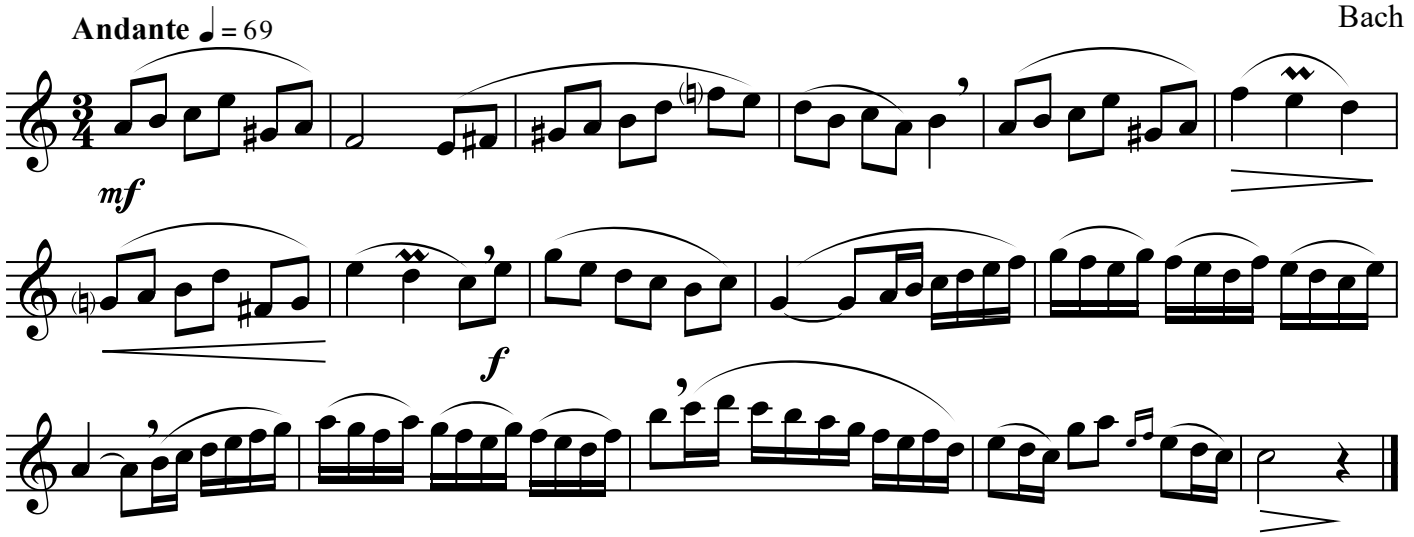
Kohler



ETUDE #2 - "Selected Studies for Flute," pg. 5



ETUDE #3 - "Selected Studies for Flute," pg. 4

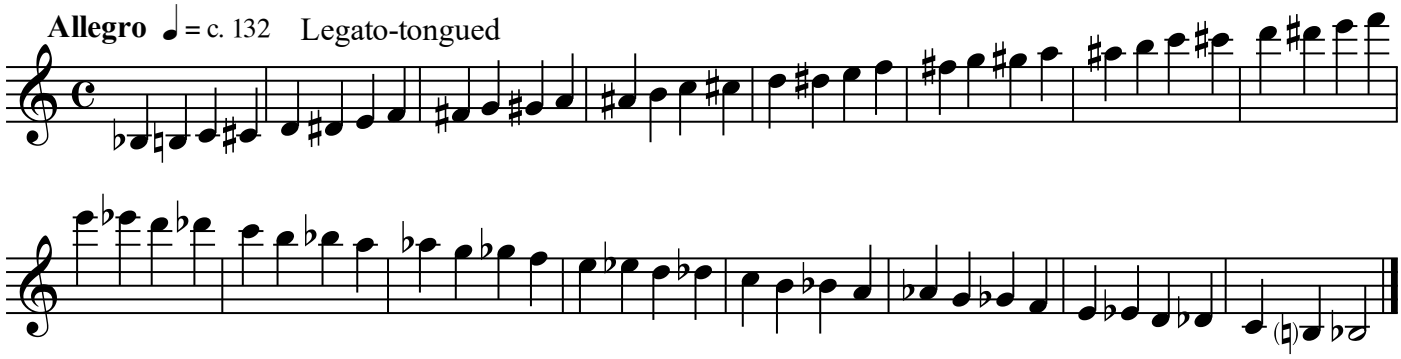


*The short inverteed mordent consists of a single rapid alternation of the principal note with its upper auxiliary.

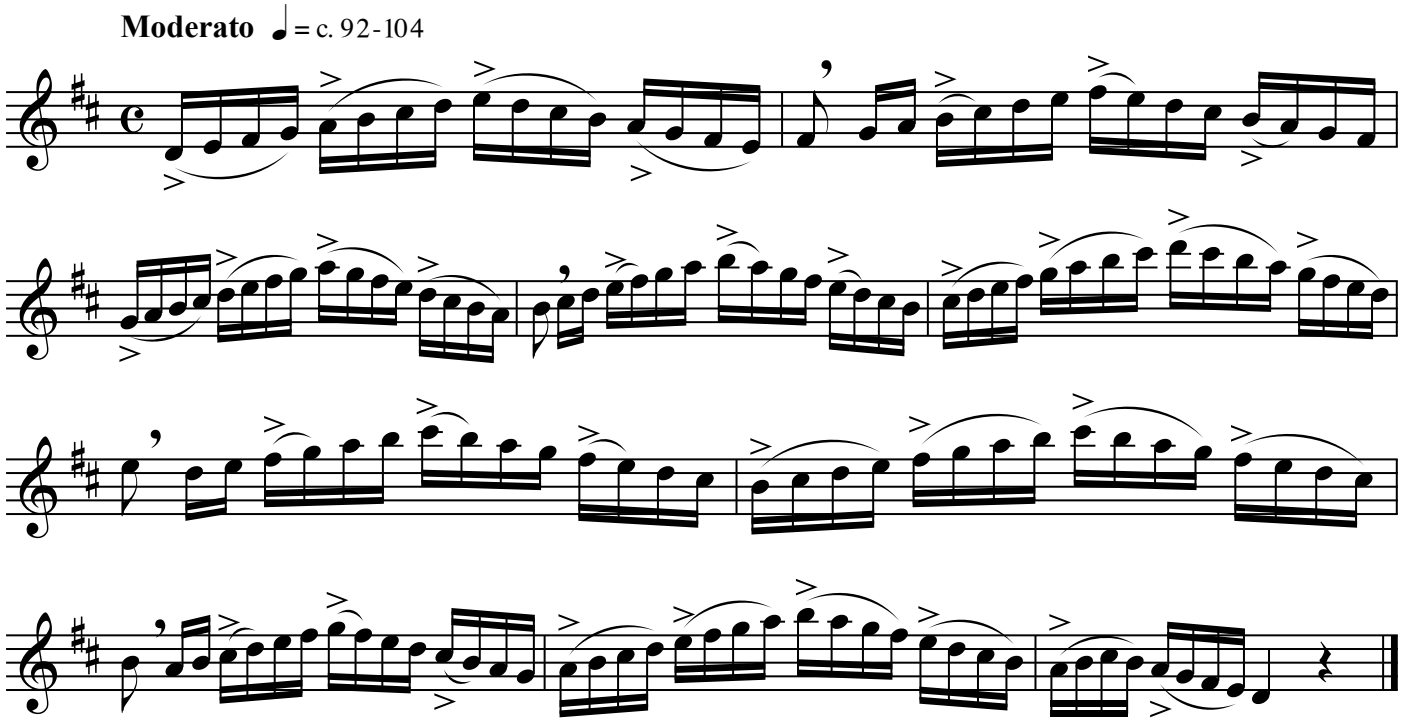
ALL STATE OBOE/ENGLISH HORN
SET A

Oboists who wish to be considered for English Horn parts should record an English Horn excerpt in addition to the oboe materials. The English Horn excerpt should not exceed 1 minute.

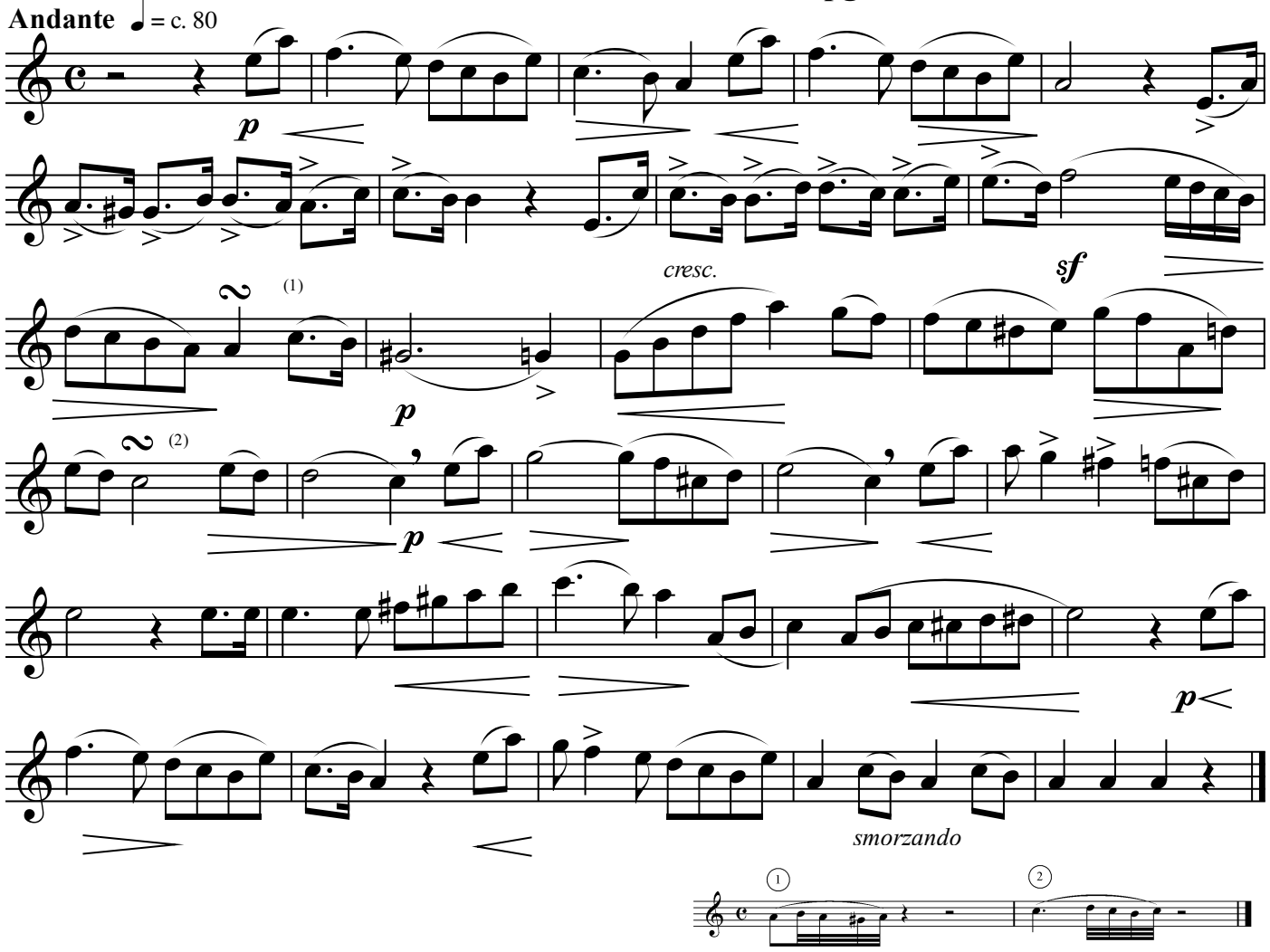
CHROMATIC SCALE



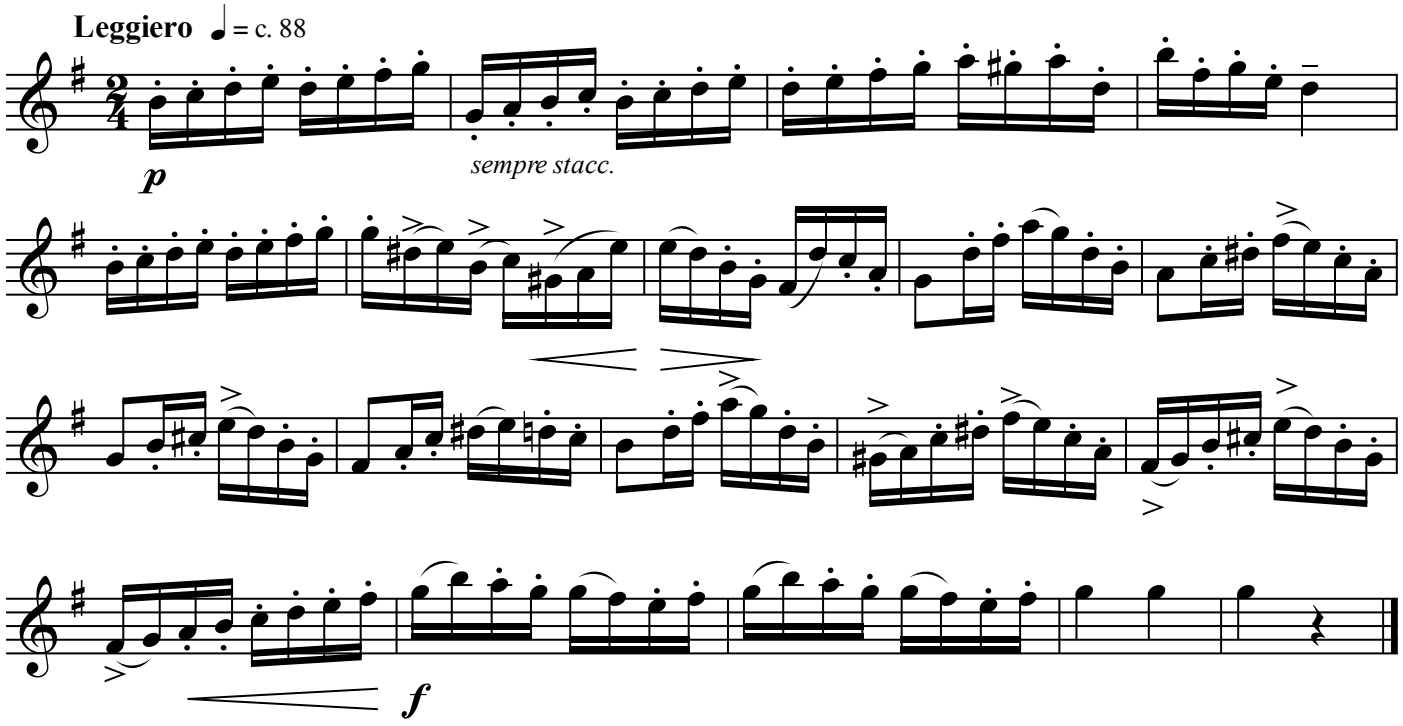
ETUDE #1 - "Rubank Advanced Method for Oboe, Vol. 1," pg.16



ETUDE #2 - "Rubank Advanced Method for Oboe, Vol. 1," pg. 23

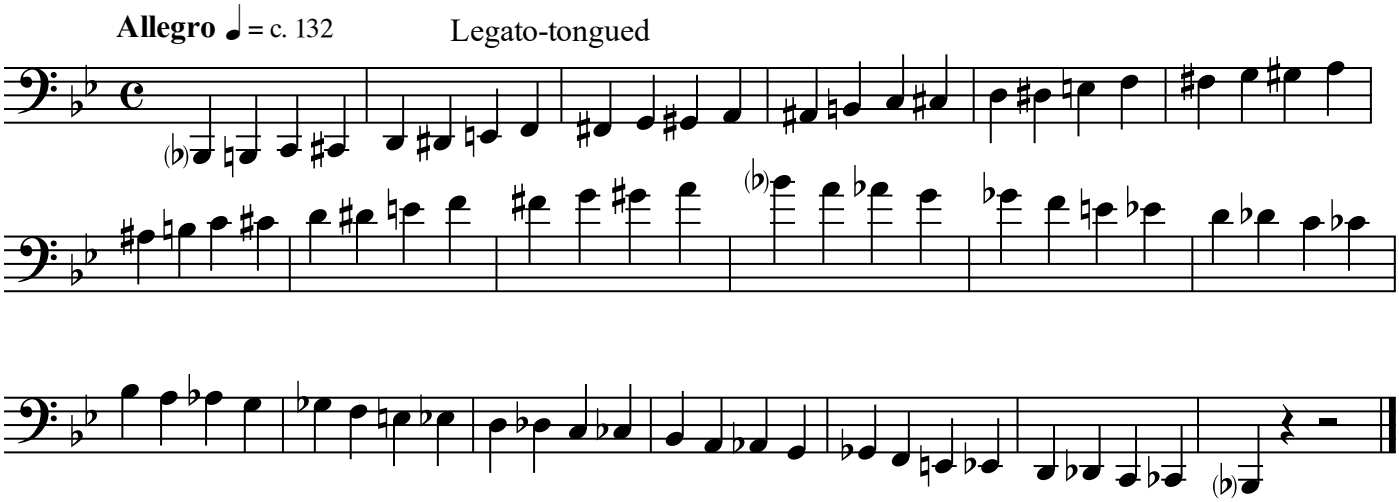


ETUDE #3 - "Rubank Advanced Method for Oboe, Vol. 1," pg.49

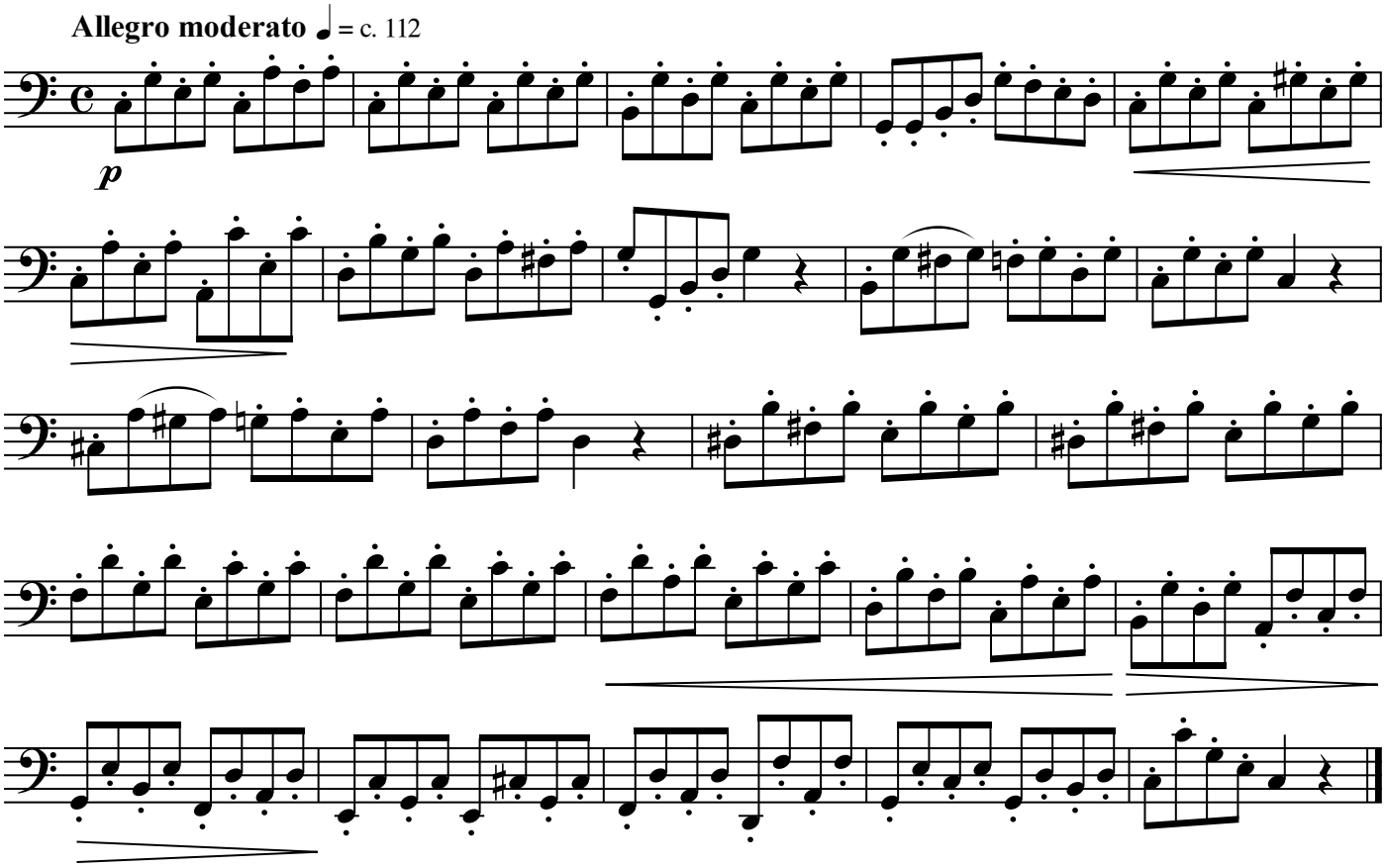


ALL STATE BASSOON-SET A

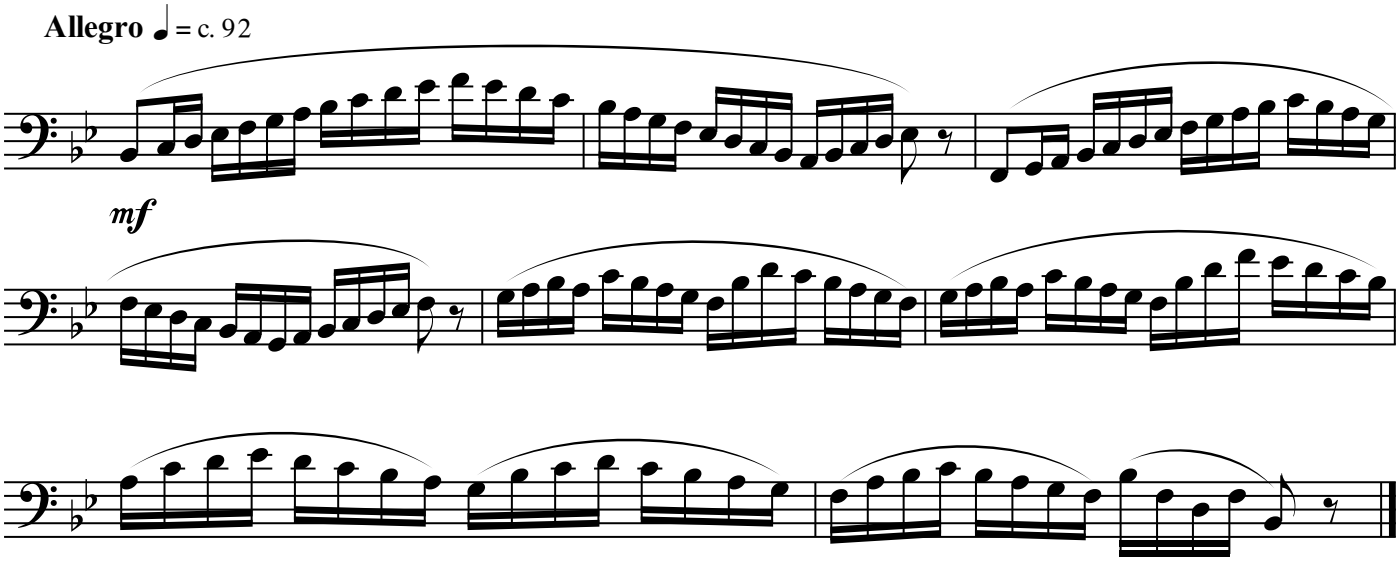
CHROMATIC SCALE



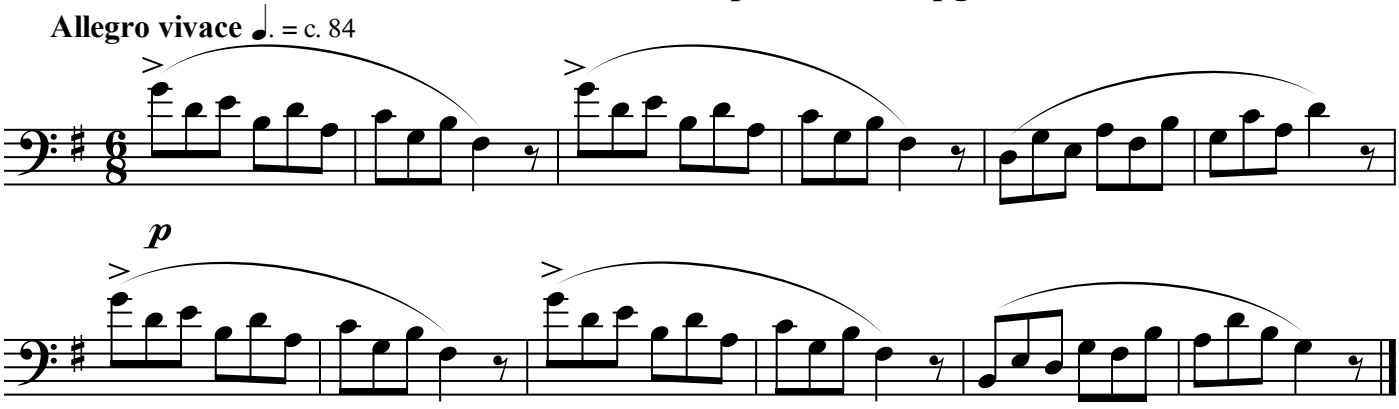
ETUDE #1 - "Julius Weissenborn: 50 Studies, Op. 8: No. 2," pg. 4



ETUDE #2 - "Julius Weissenborn: 50 Studies, Op. 8: No. 2," pg. 12

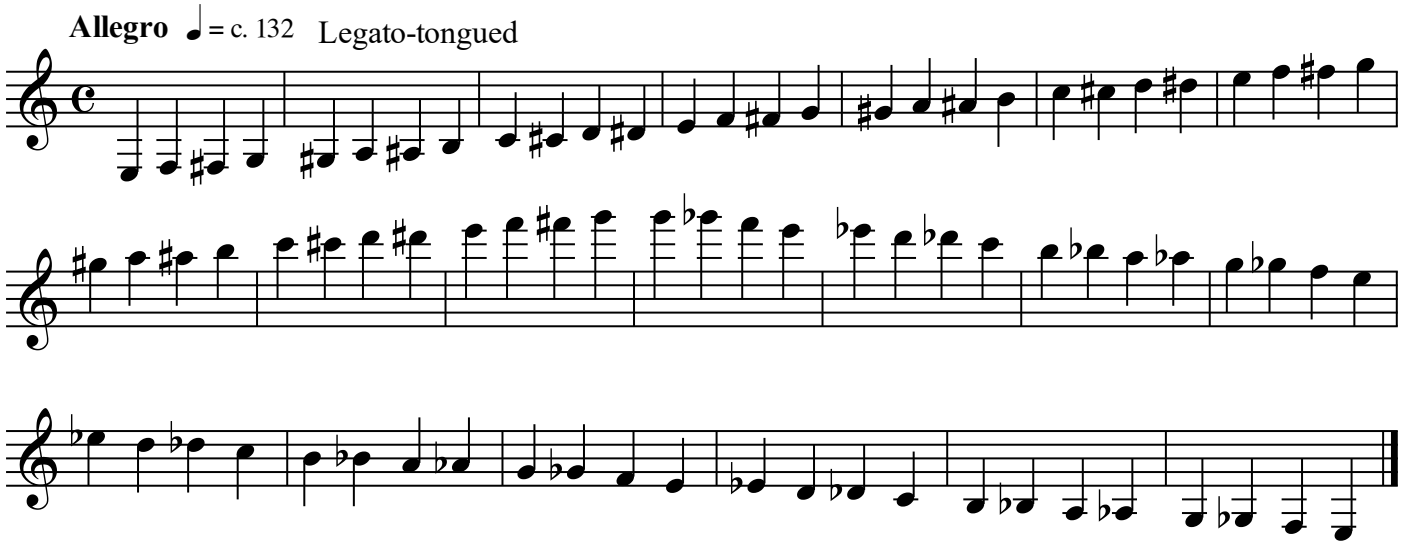


ETUDE #3 - "Julius Weissenborn: 50 Studies, Op. 8: No. 2," pg. 22

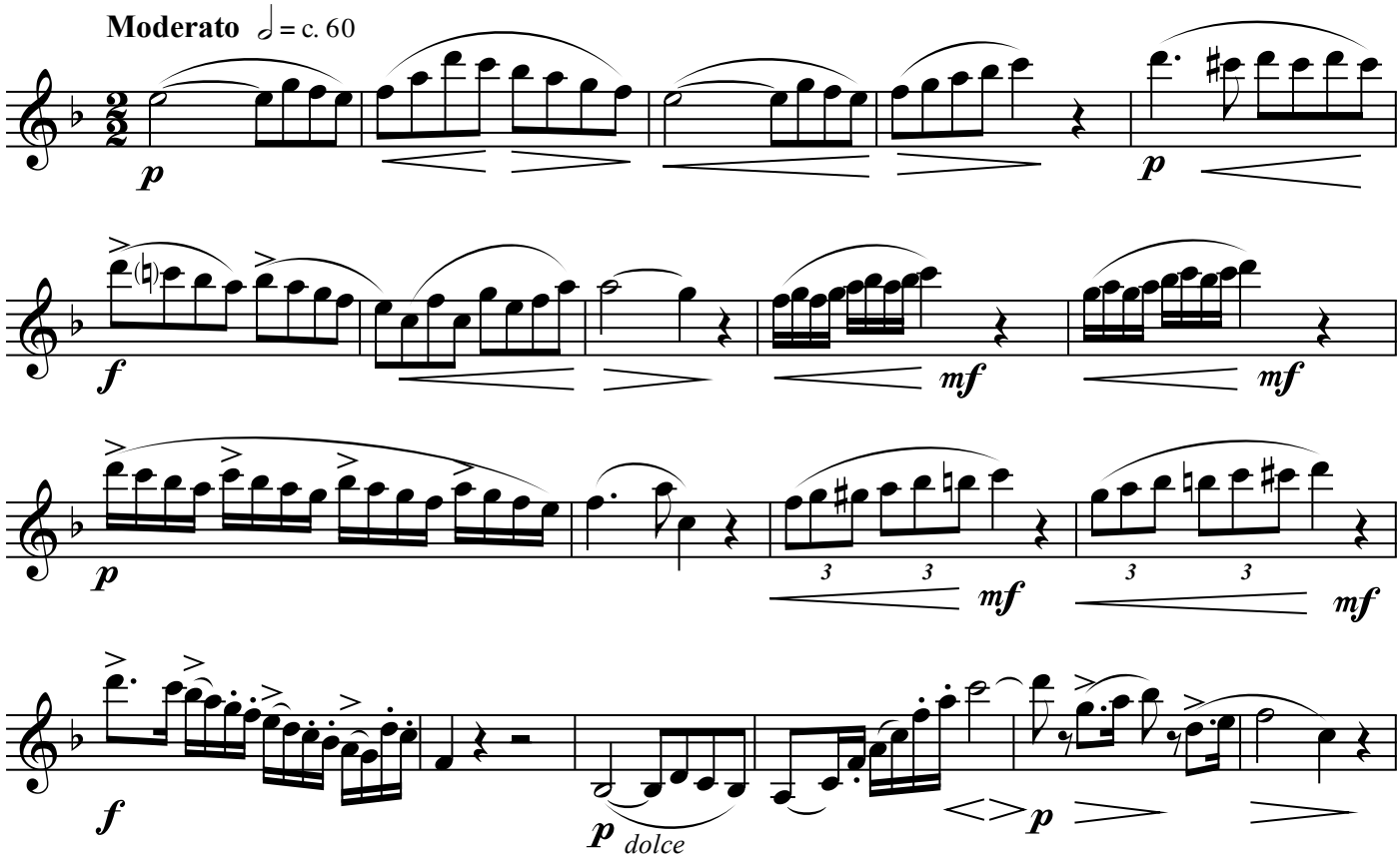


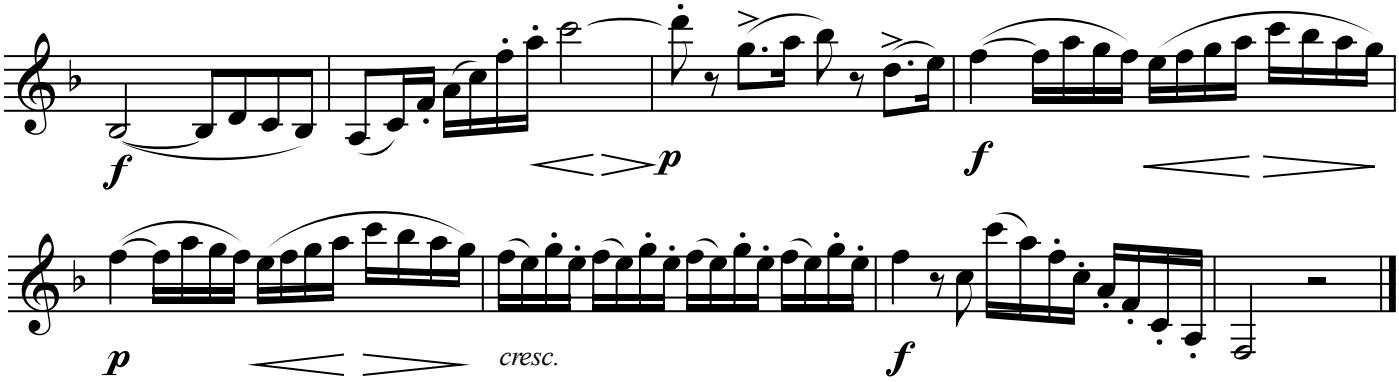
ALL-STATE CLARINET - SET A

CHROMATIC SCALE

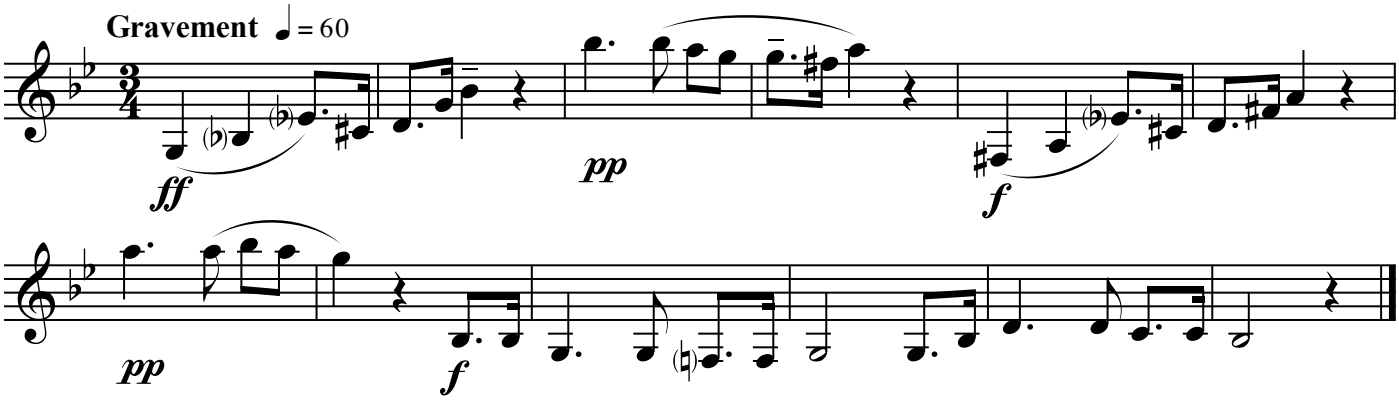


ETUDE #1 - "Rubank Advanced Method for Clarinet Vol. 1" pg. 28-29

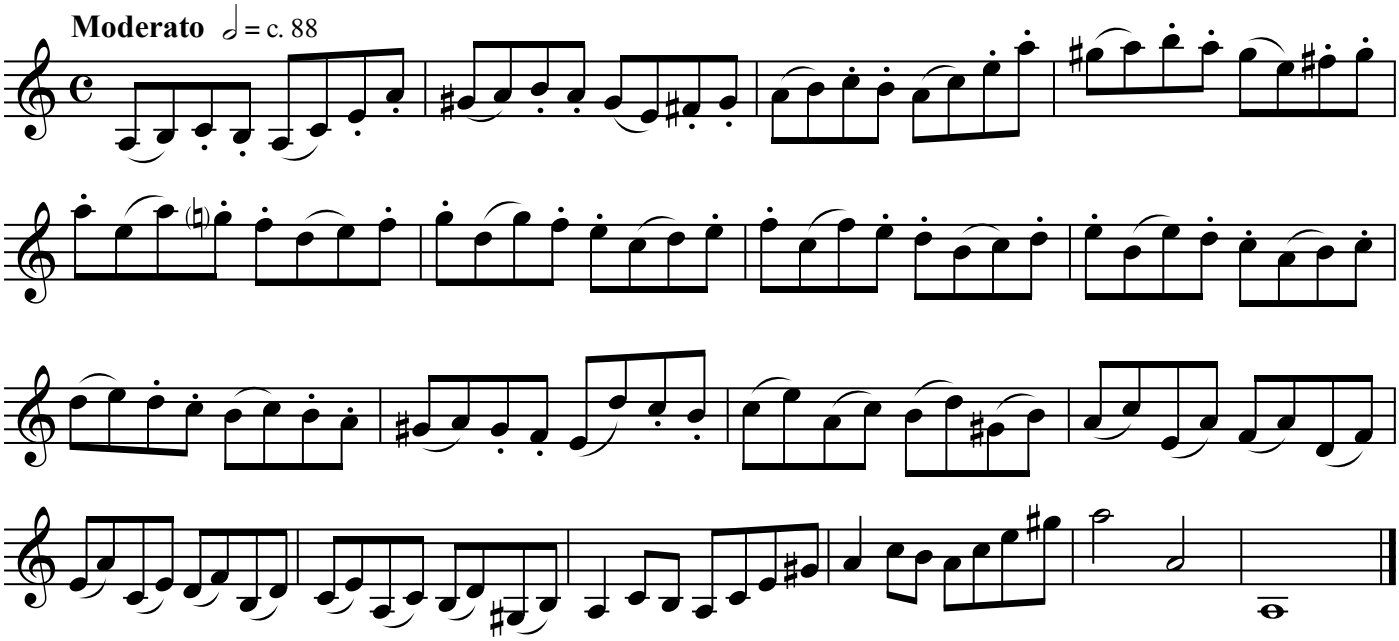




ETUDE #2 - "Rubank Advanced Method for Clarinet Vol. 1" pg.42



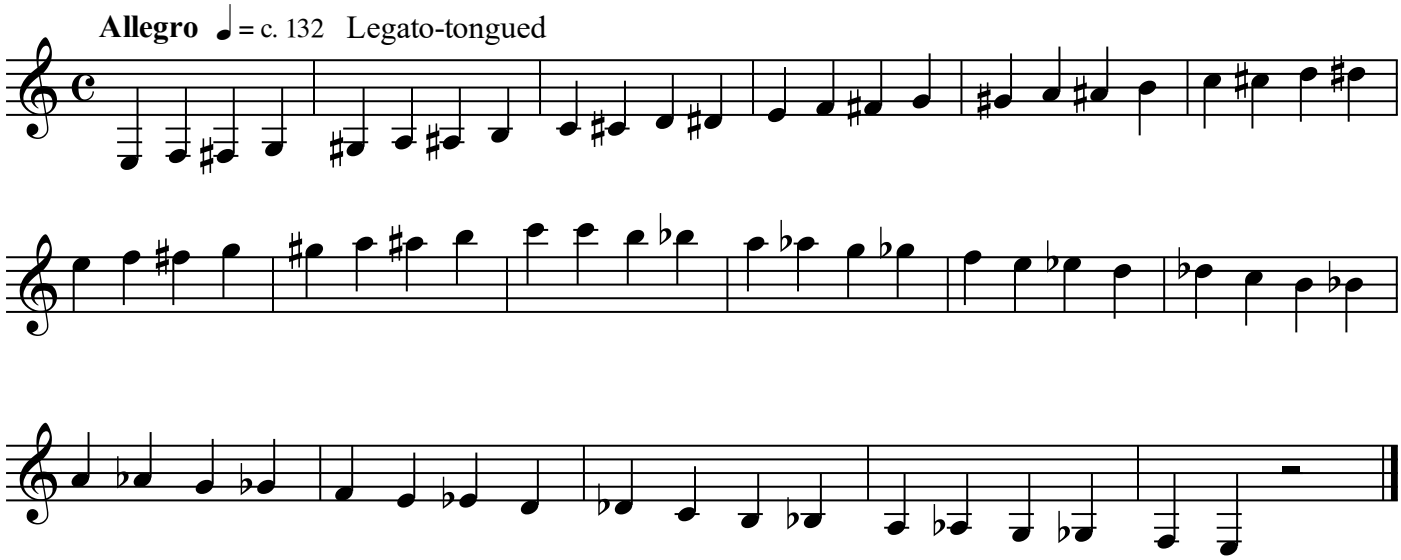
ETUDE #3 - "Rubank Advanced Method for Clarinet Vol. 1" pg. 50



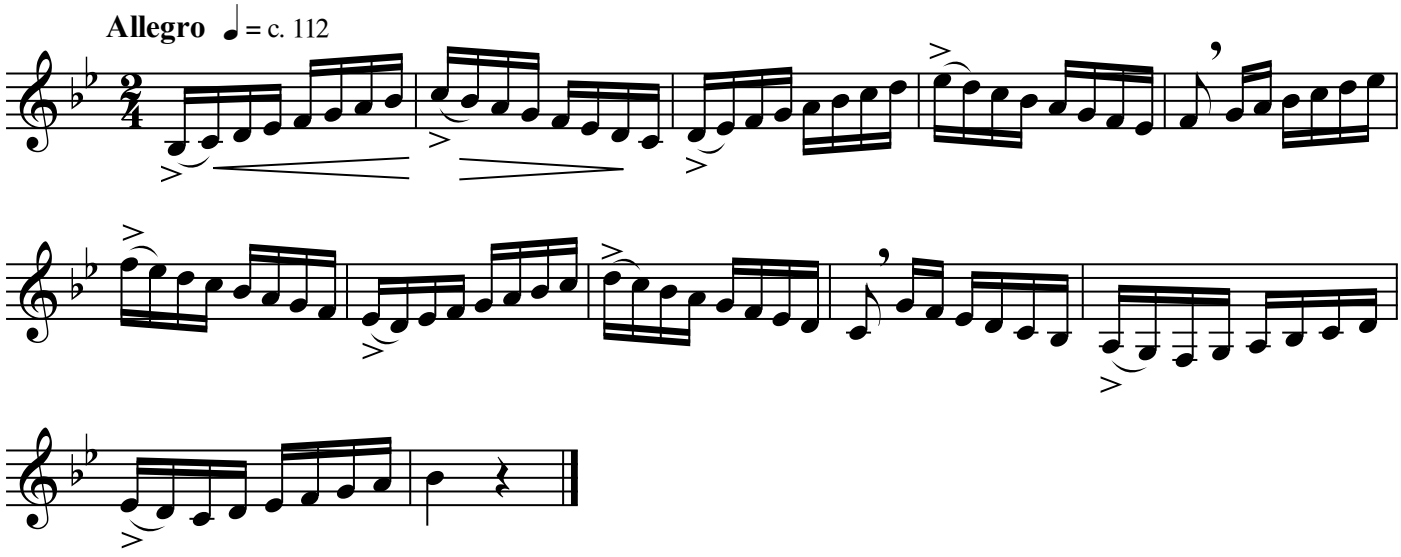
ALL STATE ALTO/BASS CLARINET
SET A

Alto/Bass Clarinetists who wish to be considered for Contra Clarinet parts should record a Contra excerpt in addition to their other excerpts. The Contra Clarinet excerpt should not exceed 1 minute.

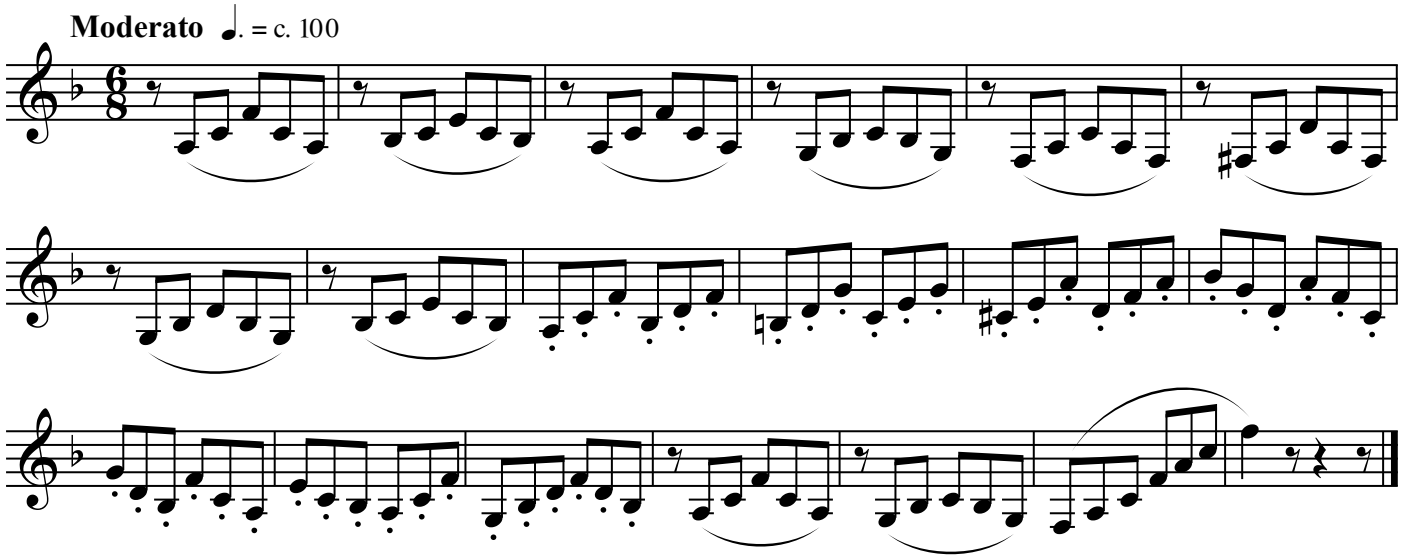
CHROMATIC SCALE



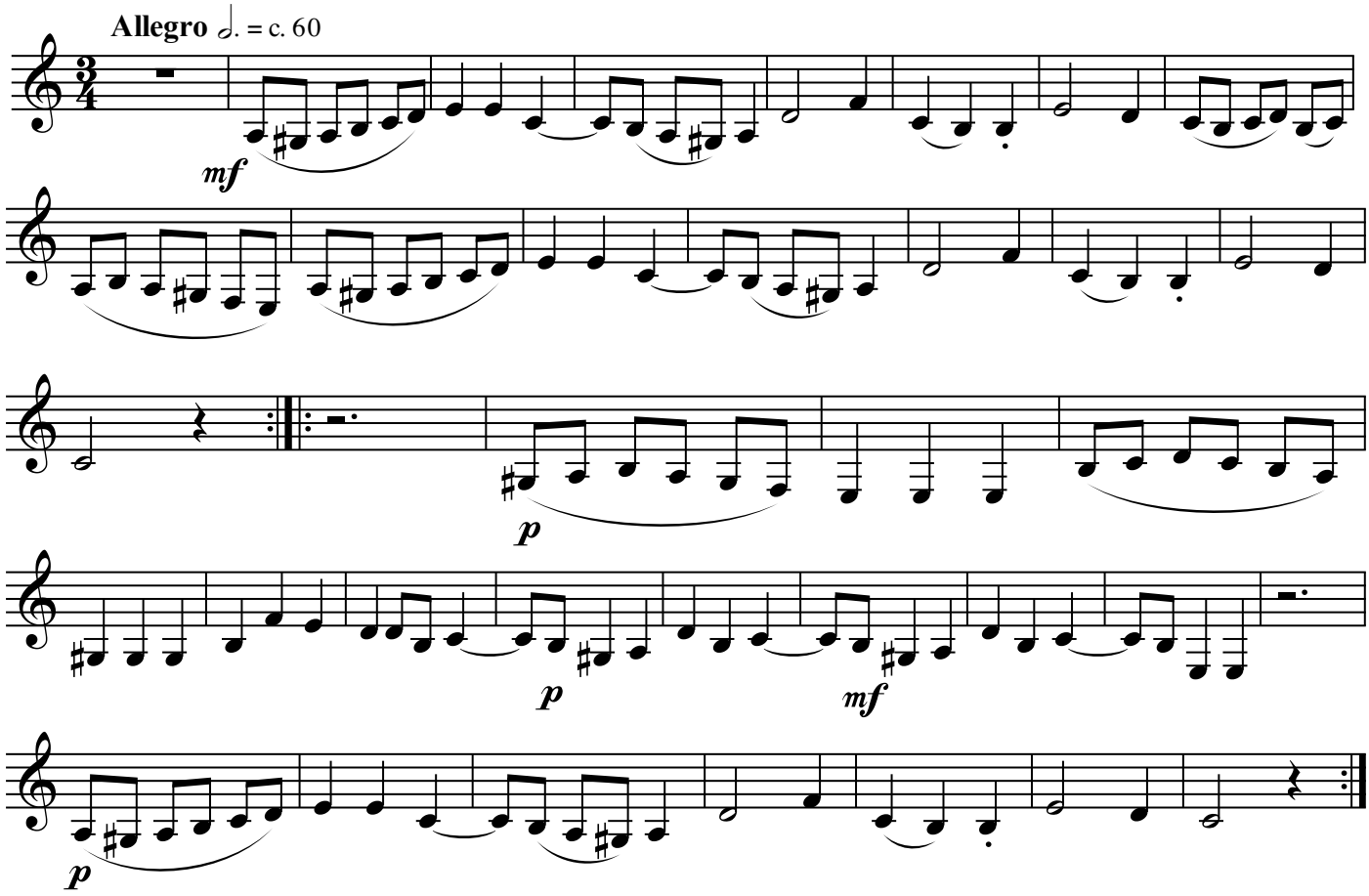
ETUDE #1 - "Rubank Advanced Method for Clarinet, Vol. 1," pg. 13



ETUDE #2 - "Rubank Advanced Method for Clarinet, Vol. 1," pg. 51



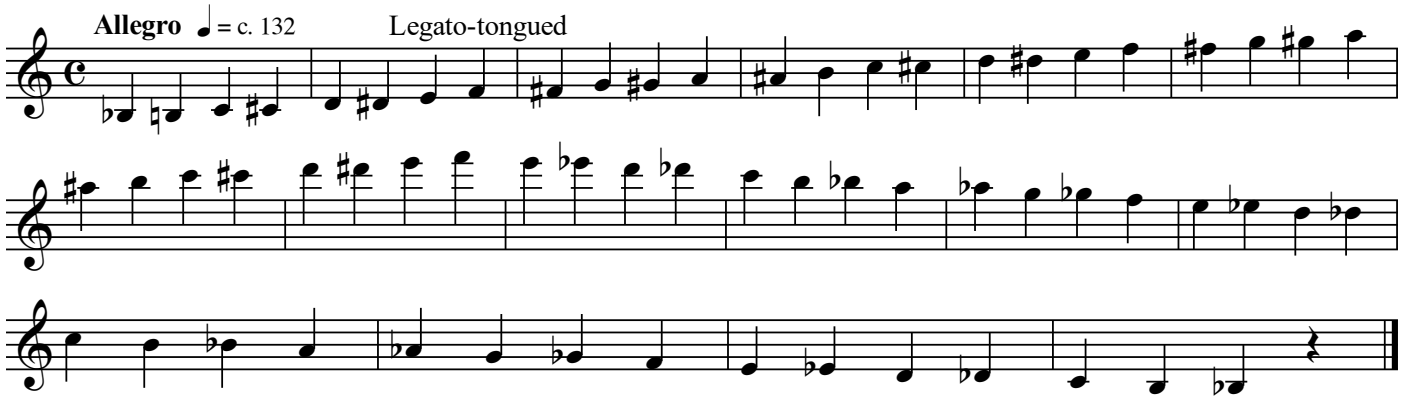
ETUDE #3 - "Rubank Advanced Method for Clarinet, Vol. 1," pg. 25



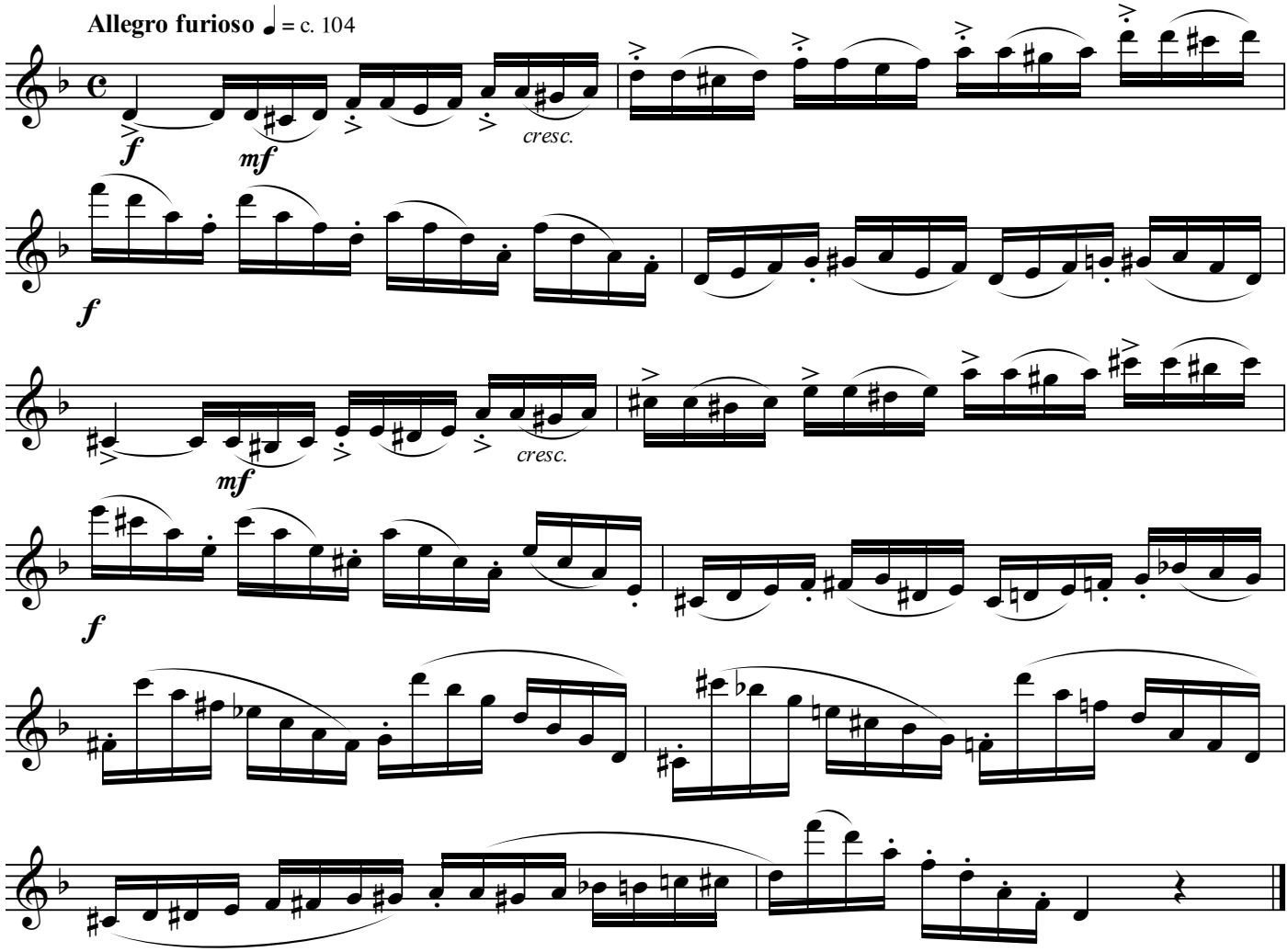
ALL STATE SAXOPHONE-SET A

Saxophonists who wish to be considered for Soprano Sax parts should record a Soprano Sax excerpt in addition to their other materials. The Soprano Sax excerpt should not exceed 1 minute.

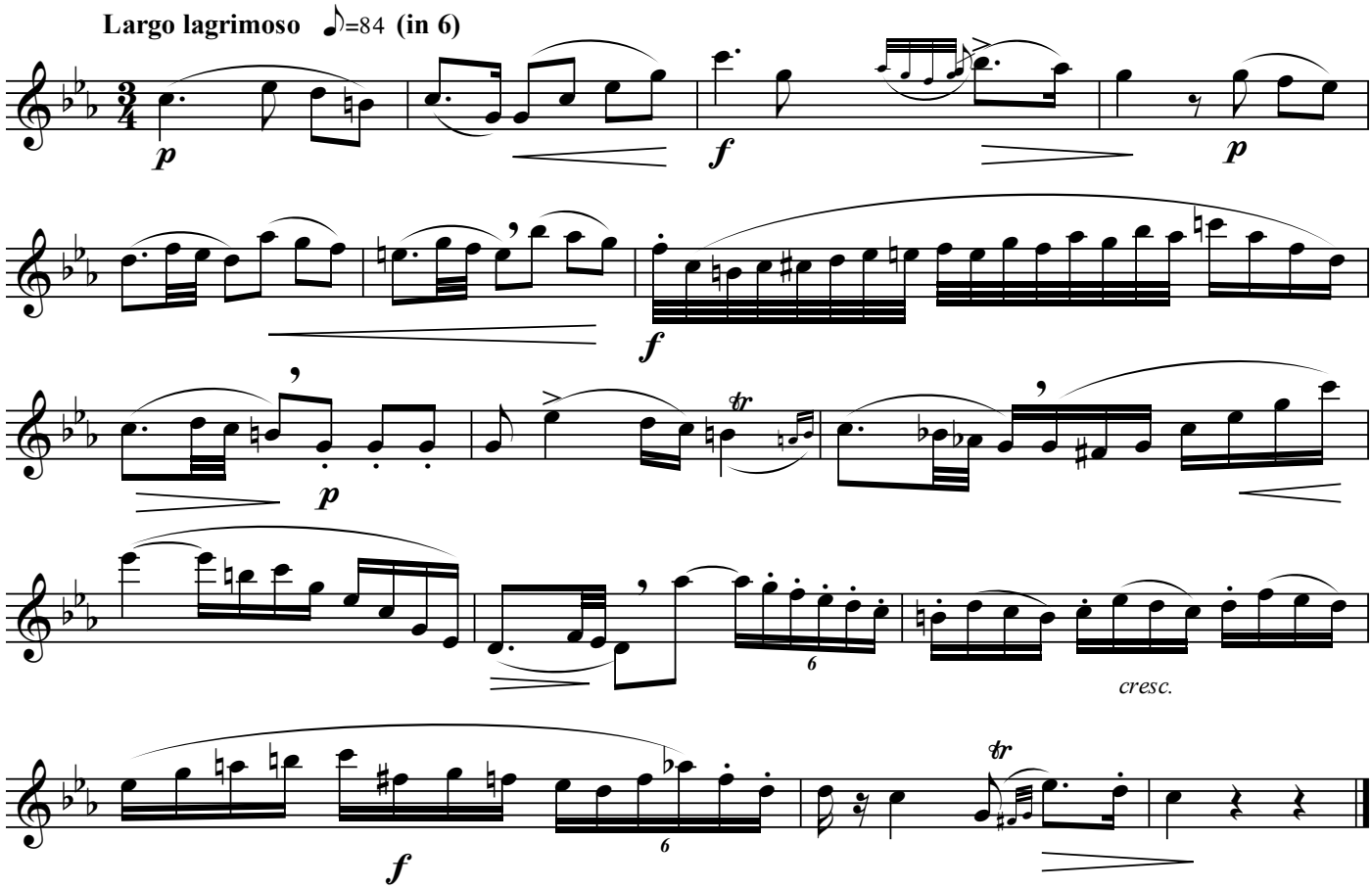
CHROMATIC SCALE



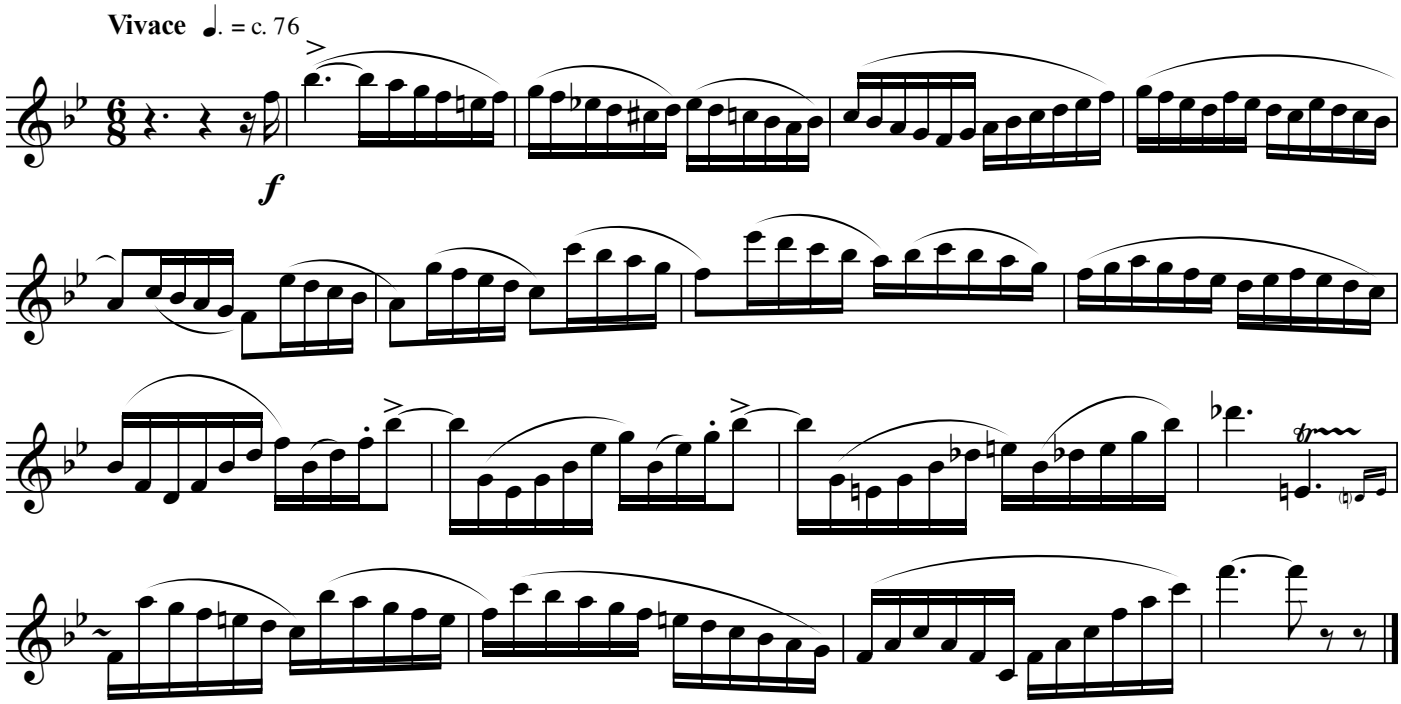
ETUDE #1 - "Selected Studies For Saxophone," pg. 9



ETUDE #2 - "48 Studies for Saxophone, Etude 27"

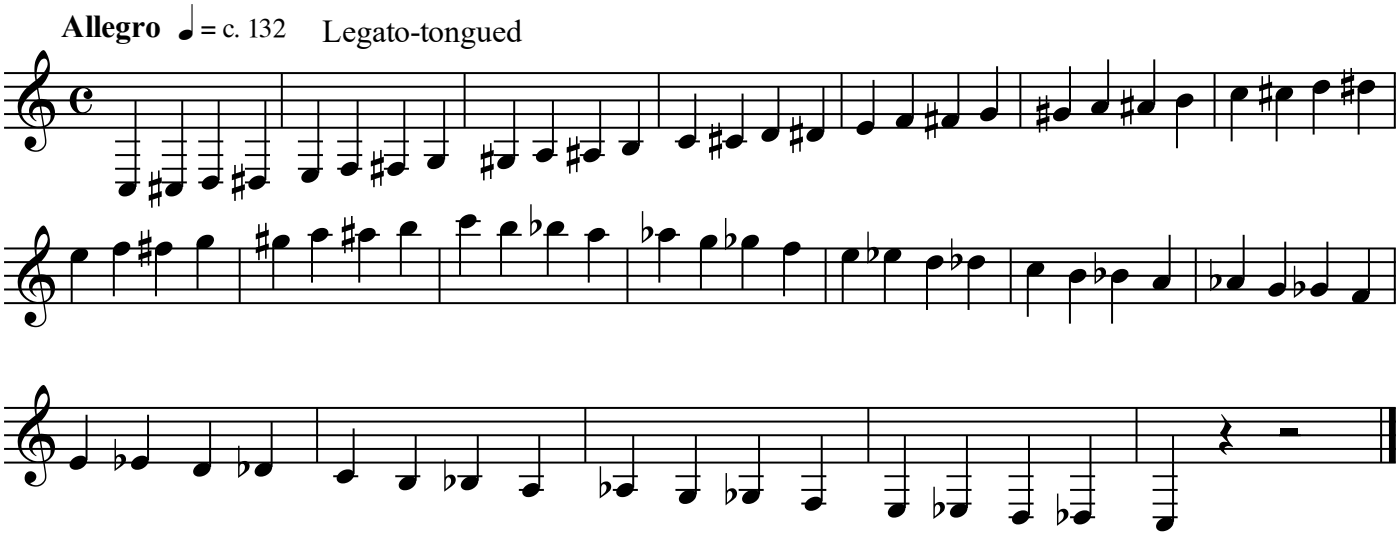


ETUDE #3 - "Selected Studies For Saxophone," pg. 15

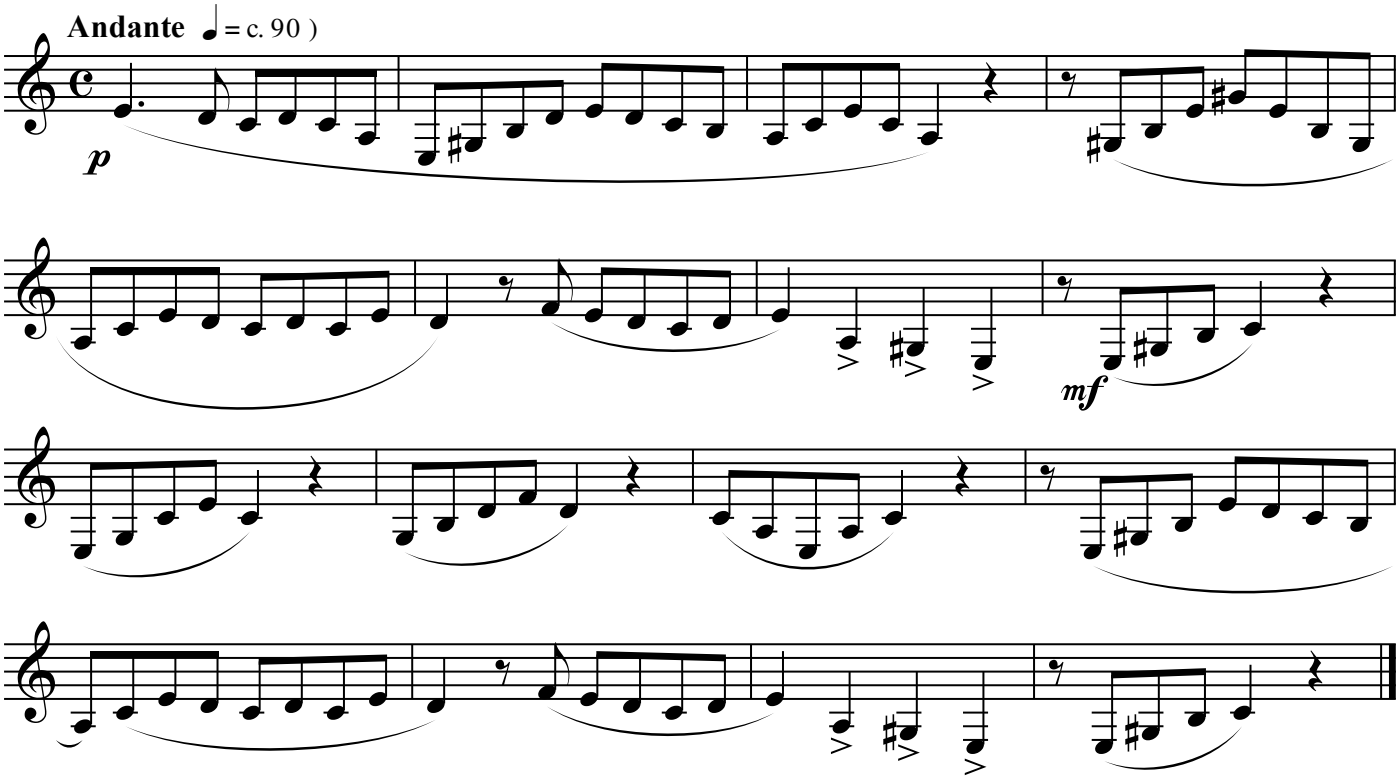


ALL STATE FRENCH HORN - SET A

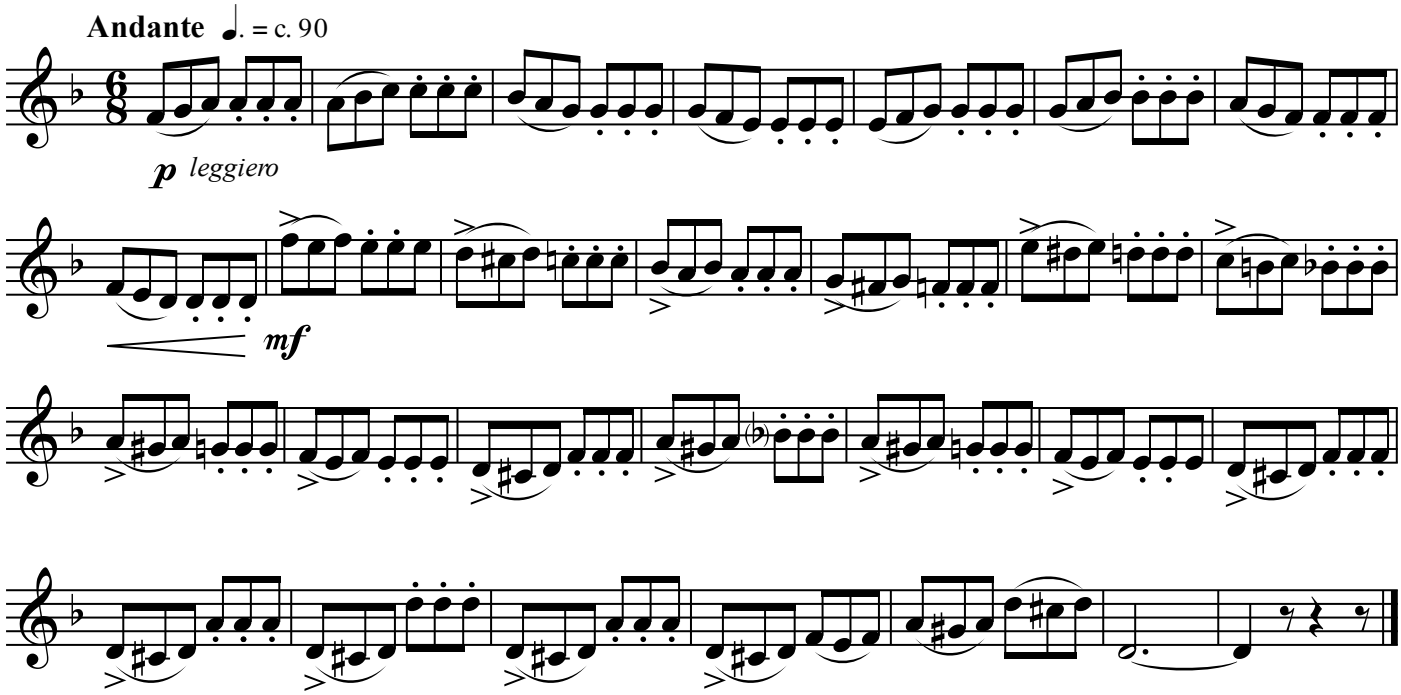
CHROMATIC SCALE [play as much of the following as your range allows]



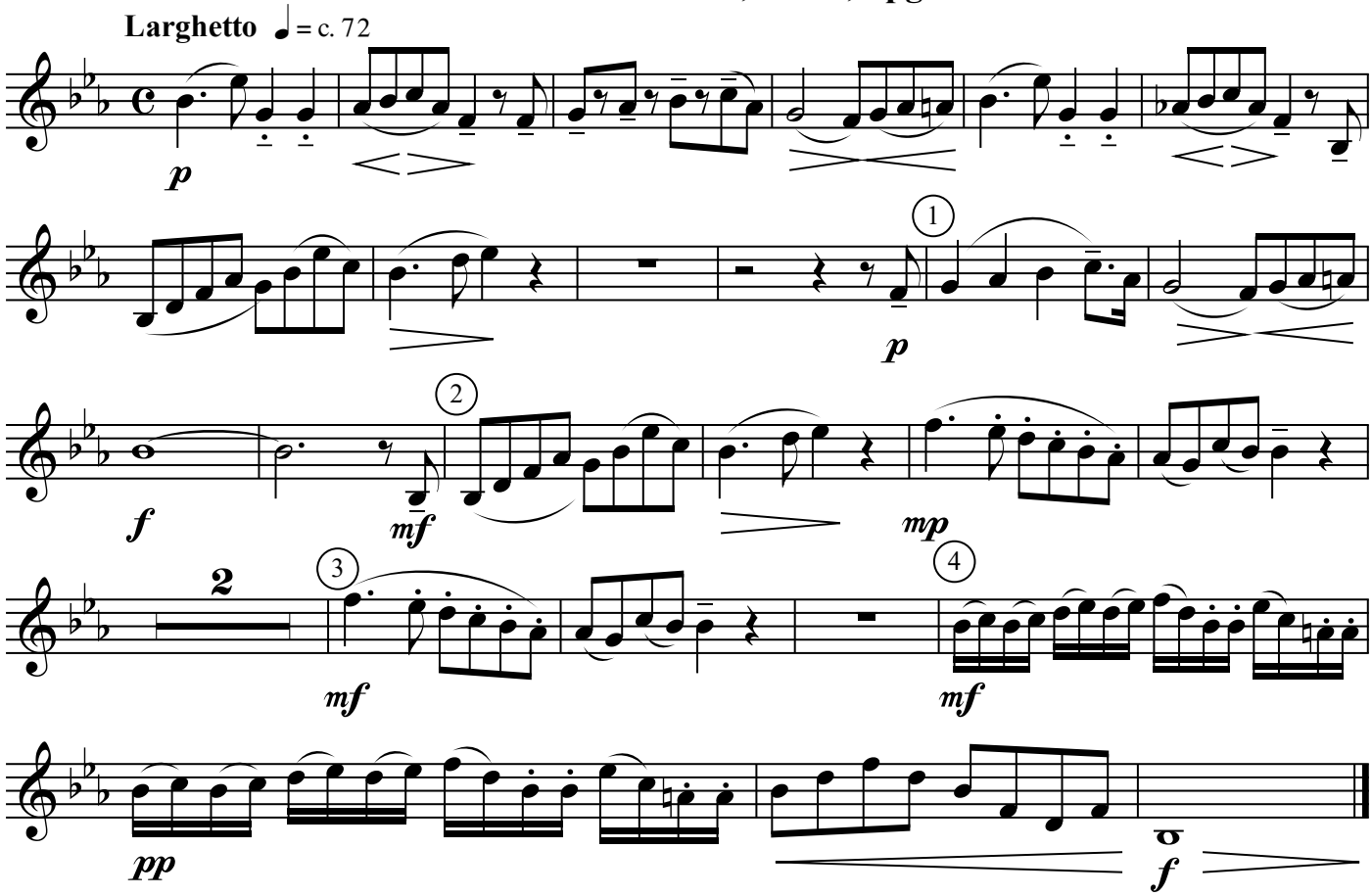
ETUDE #1 - "Rubank Advanced Method for Horn, Vol. 1," pg. 25



ETUDE #2 - "Rubank Advanced Method for Horn, Vol. 1," pg. 51

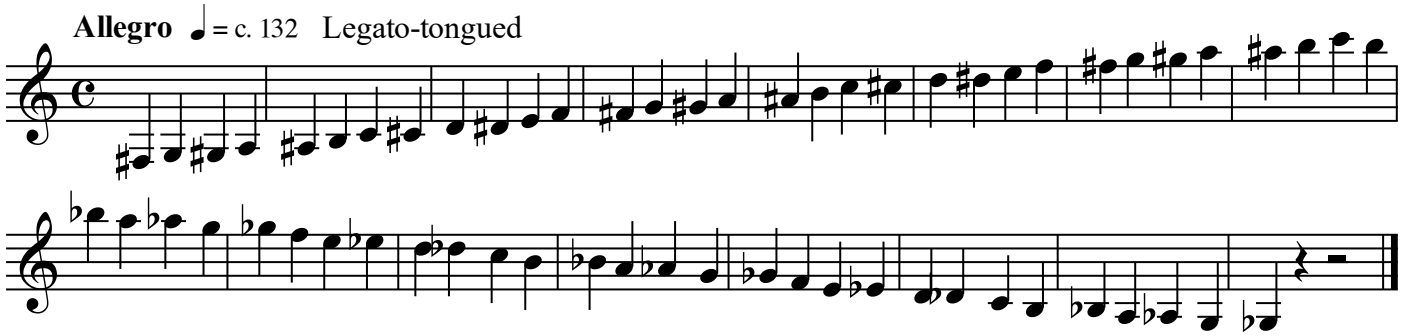


ETUDE #3 - "Rubank Advanced Method for Horn, Vol. 1," pg. 72

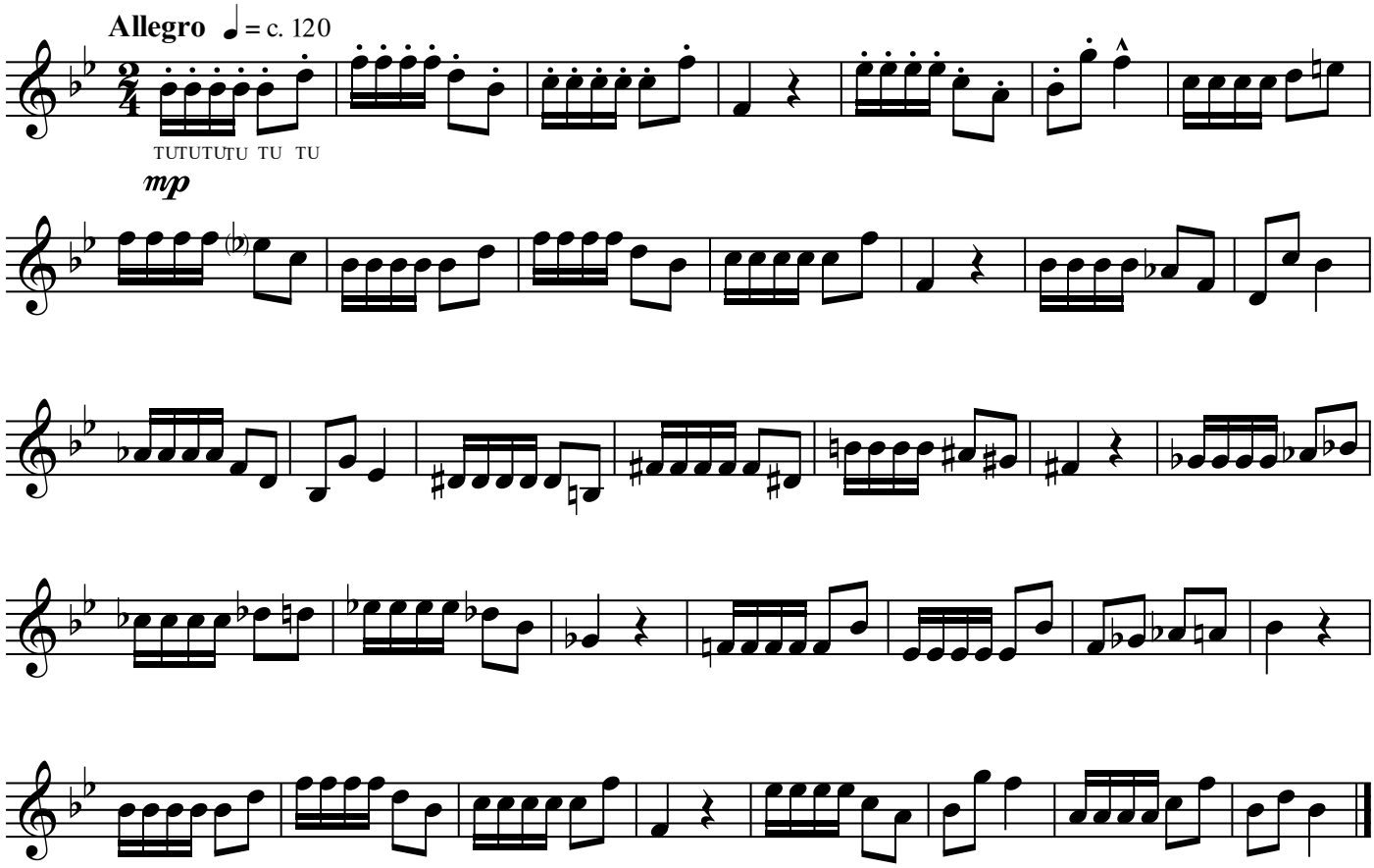


ALL STATE TRUMPET- SET A

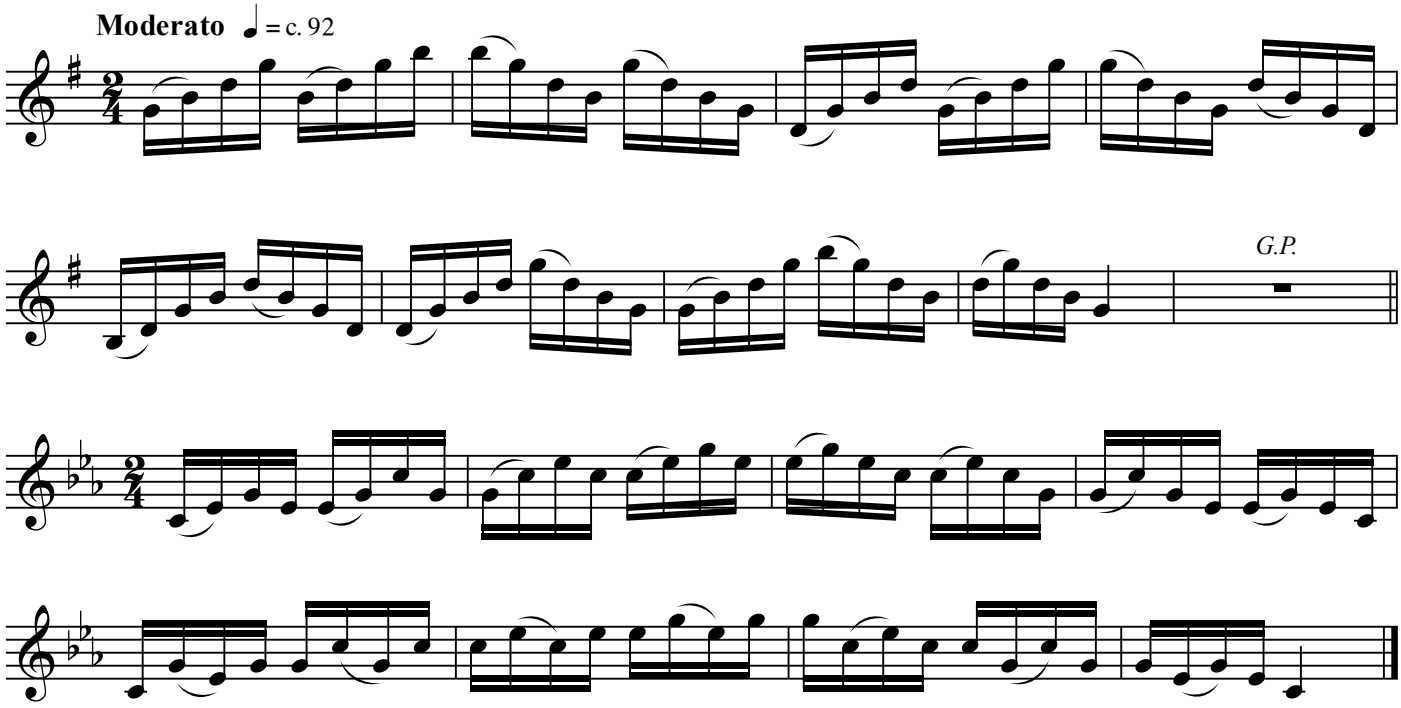
CHROMATIC SCALE



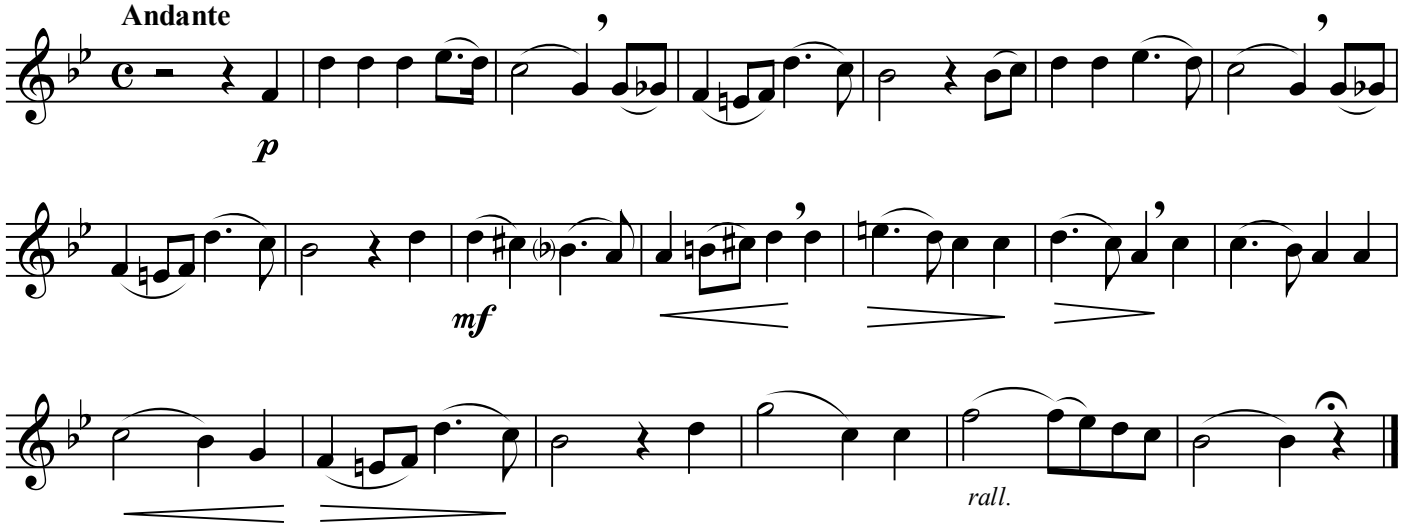
ETUDE #1 - "Arbans Complete Conservatory Method for Trumpet," pg. 30



ETUDE #2 - "Arbans Complete Conservatory Method for Trumpet," pg. 144



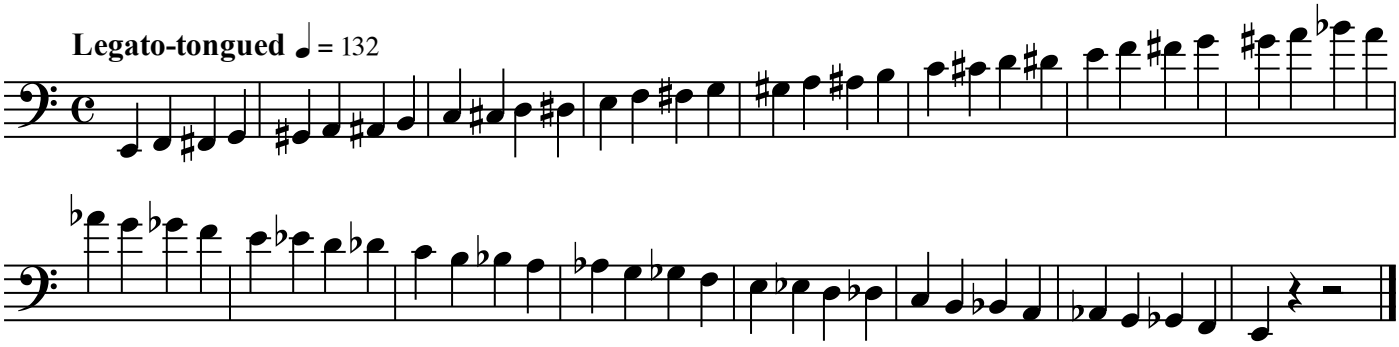
ETUDE #3 - "Arbans Complete Conservatory Method for Trumpet," pg. 195



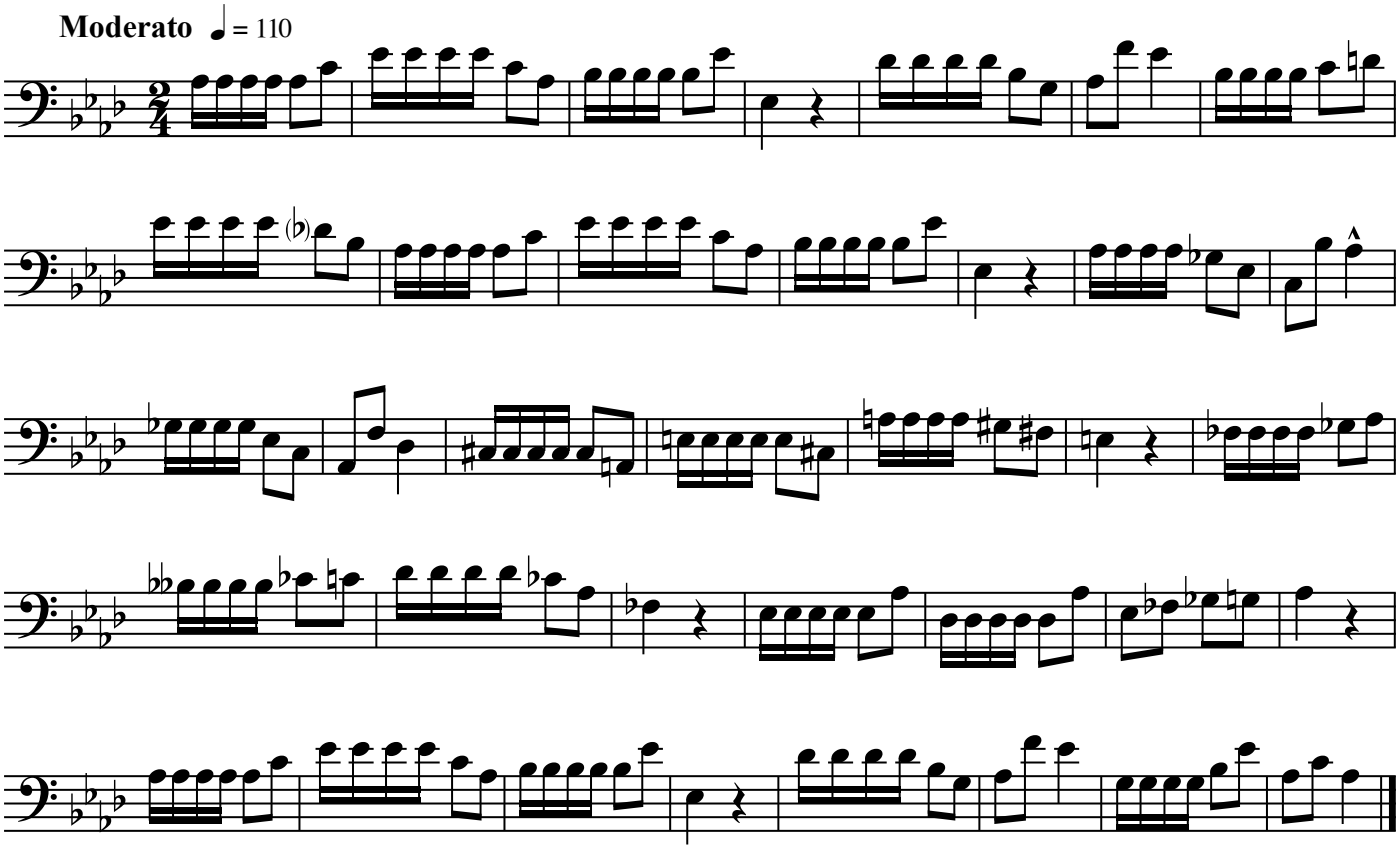
ALL STATE TROMBONE - SET A

Trombonists who wish to be considered for Bass Trombone parts should record a Bass Trombone excerpt in addition to the trombone materials. The Bass Trombone excerpt should not exceed 1 minute

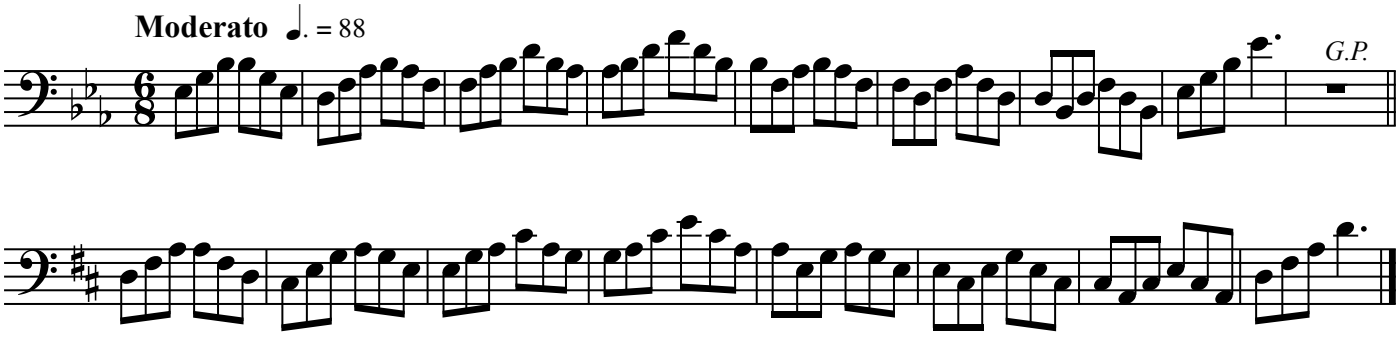
CHROMATIC SCALE



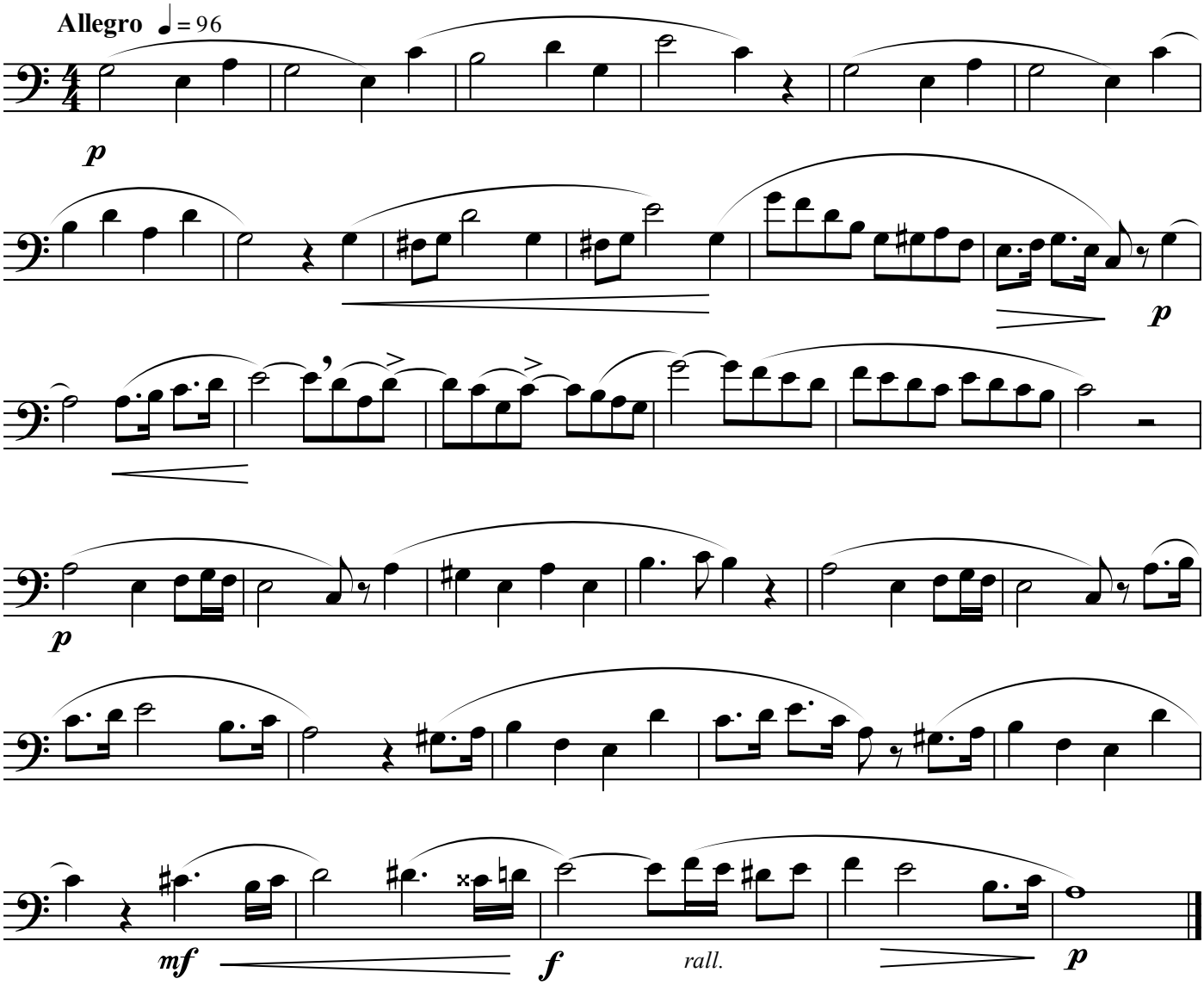
ETUDE #1 - "Arbans Complete Method for Trombone," pg. 37



ETUDE #2 - "Arbans Complete Method for Trombone," pg. 156

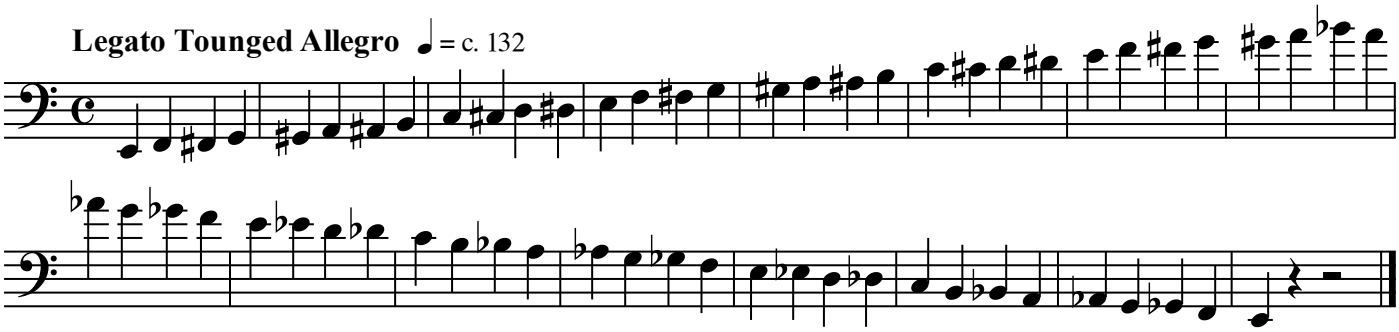


ETUDE #3 - "Melodius Etudes for Trombone," Etude 5

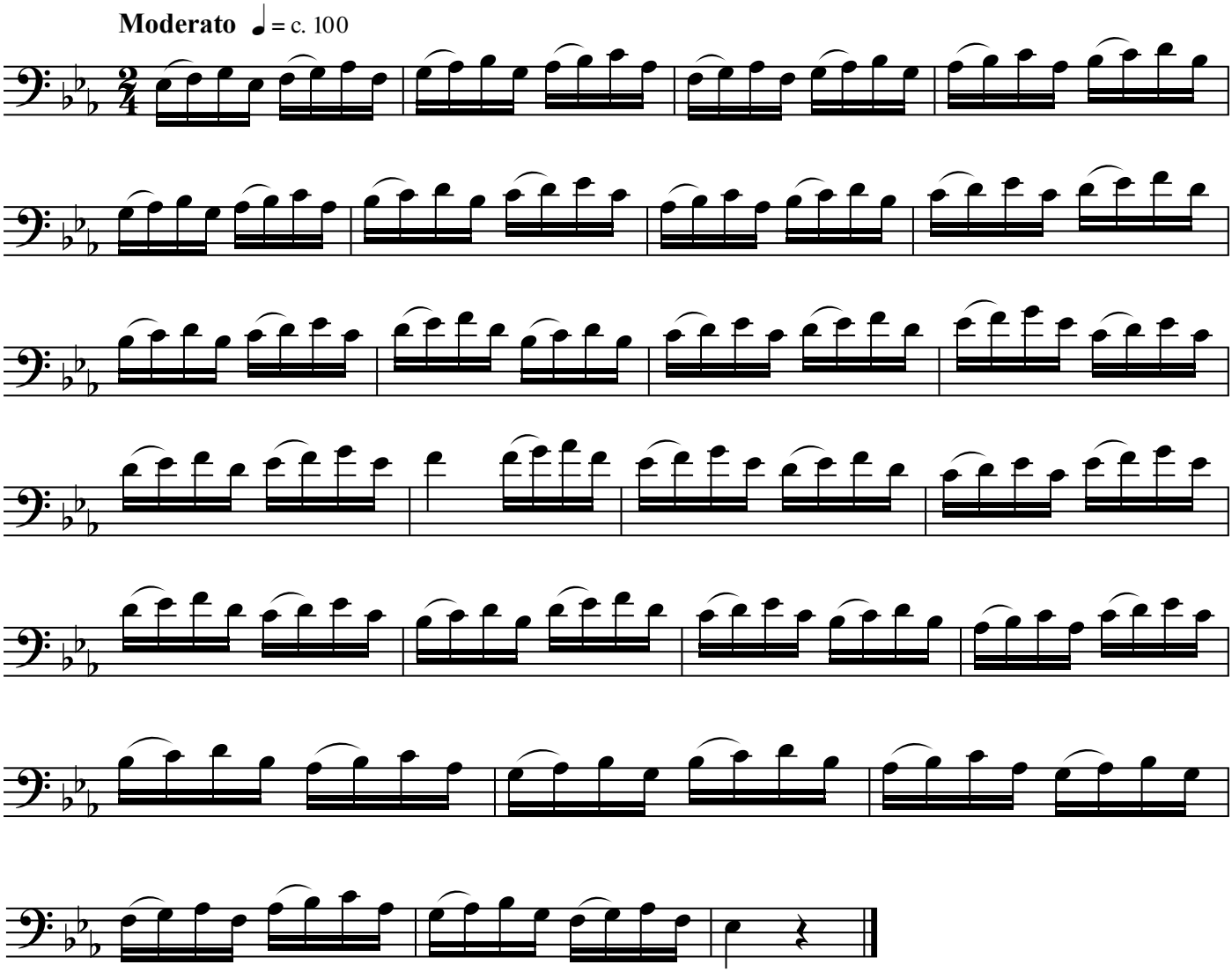


ALL-STATE BARITONE/EUPHONIUM - SET A

CHROMATIC SCALE

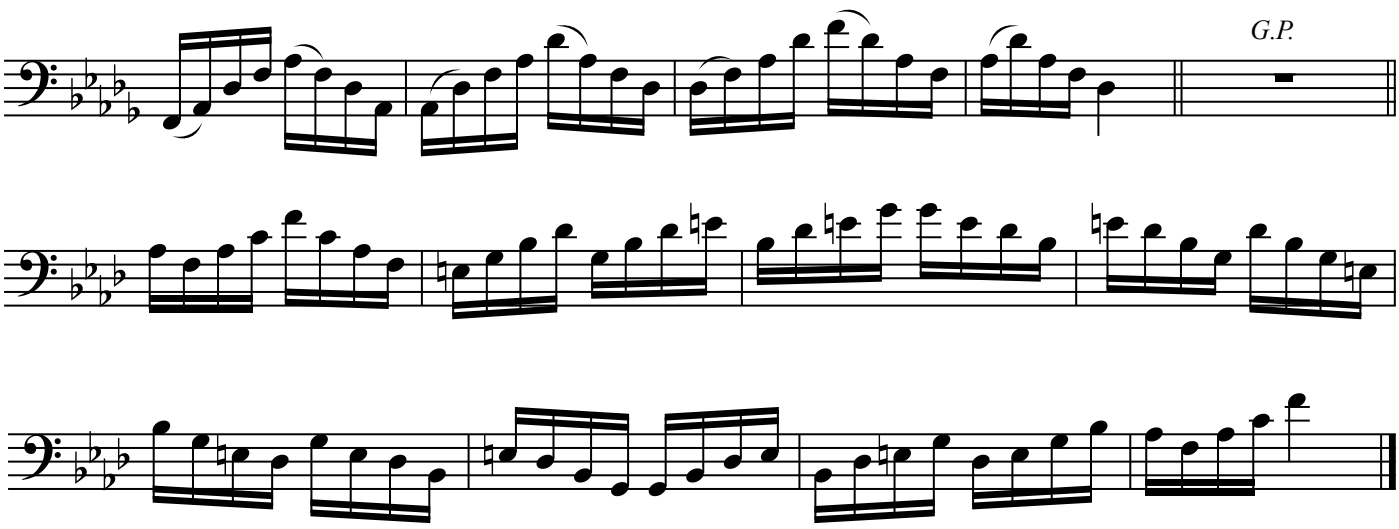


ETUDE #1 - "Arban's Complete Method For Baritone," pg. 143



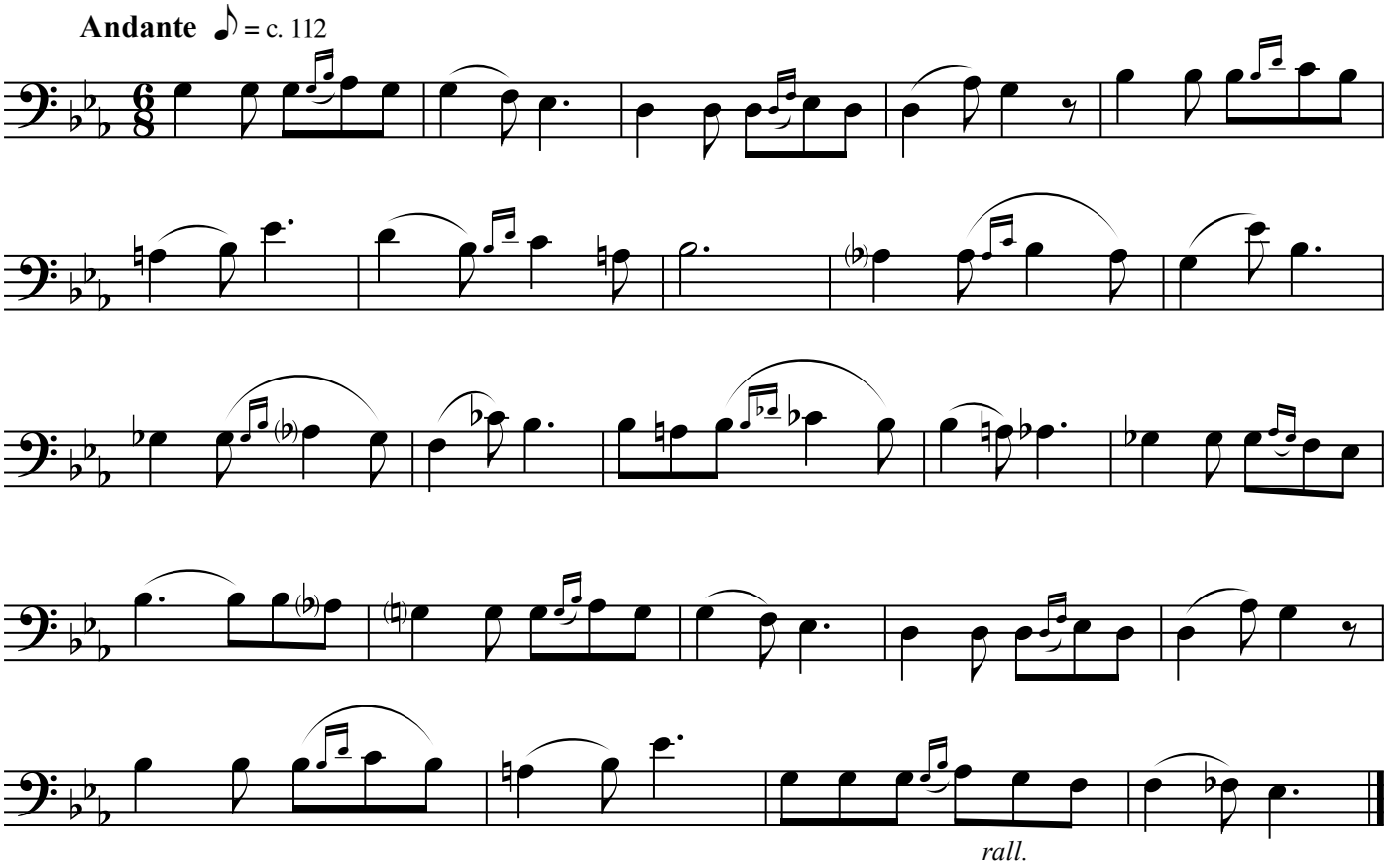
ETUDE #2 - "Arban's Complete Method For Baritone," pg. 153

Allegro moderato ♩ = c. 92



ETUDE #3 - "Arban's Complete Method For Baritone," pg. 108

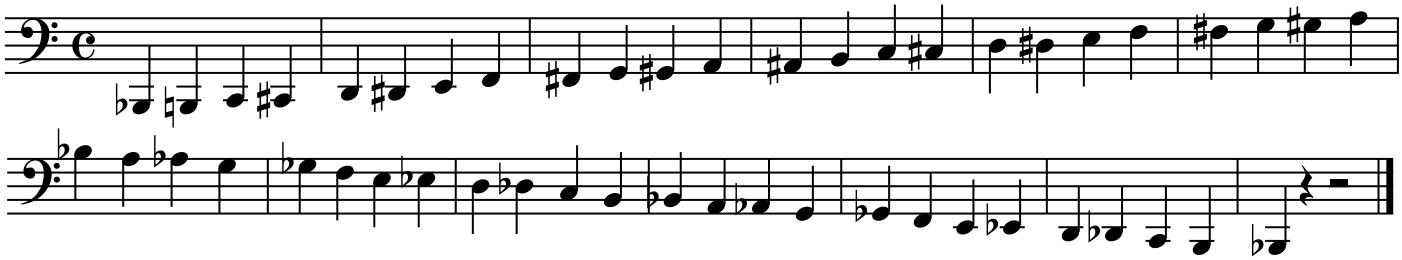
Andante ♪ = c. 112



ALL-STATE TUBA - SET A

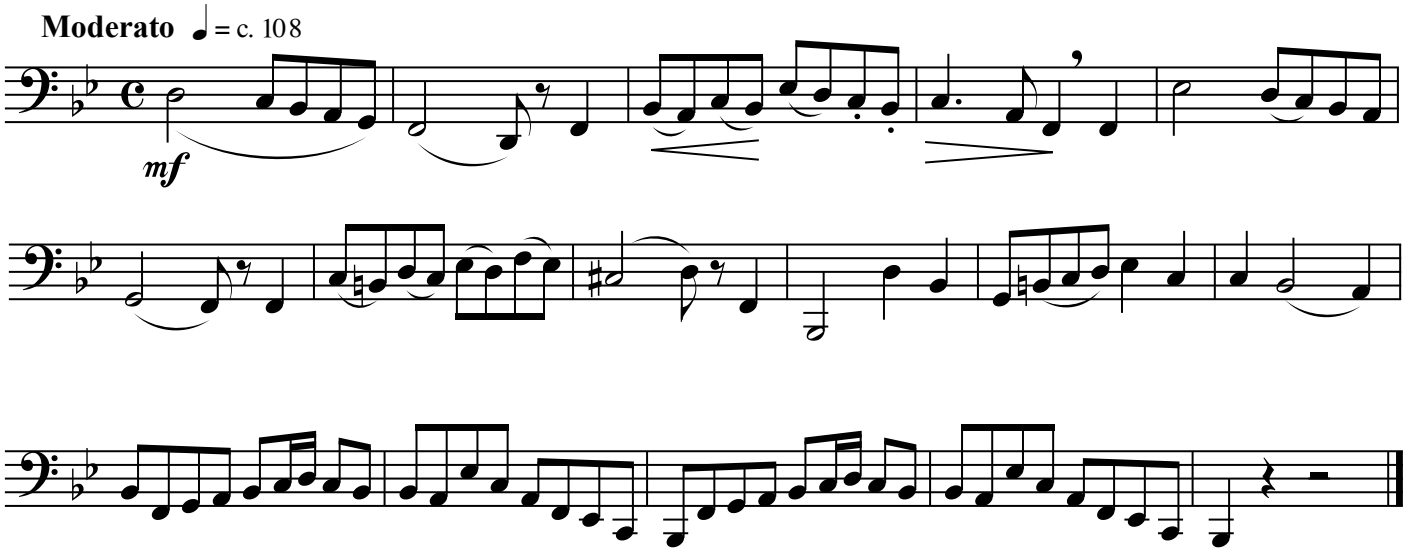
CHROMATIC SCALE

Legato Tongued Allegro ♩ = c. 132

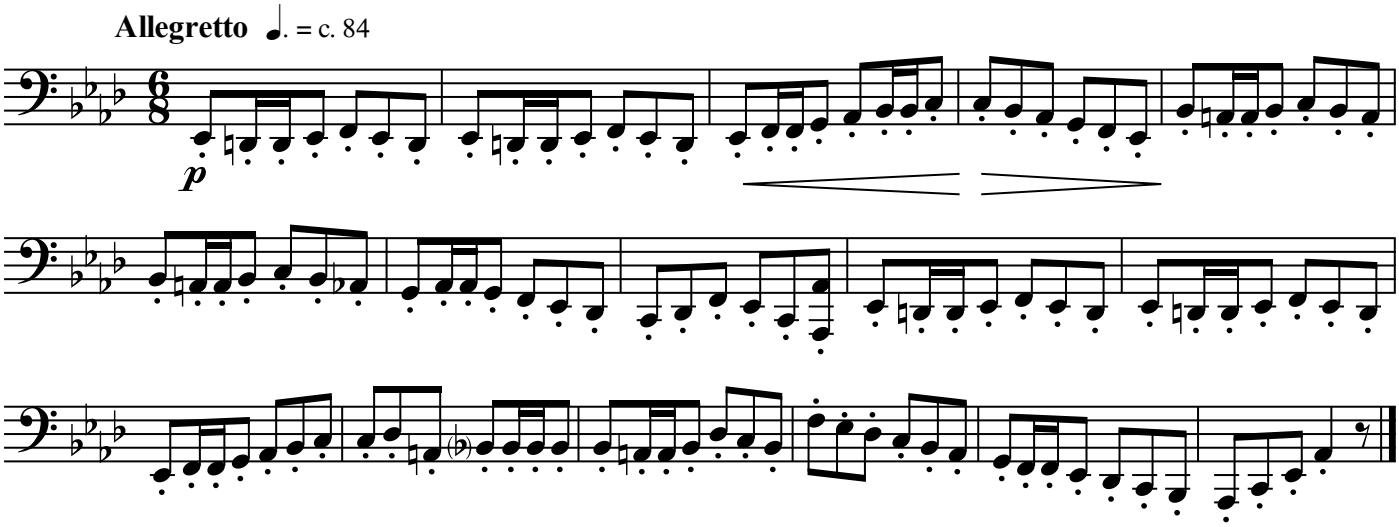


ETUDE #1 - "Rubank Advanced Method for Tuba, Vol. 1," pg. 27

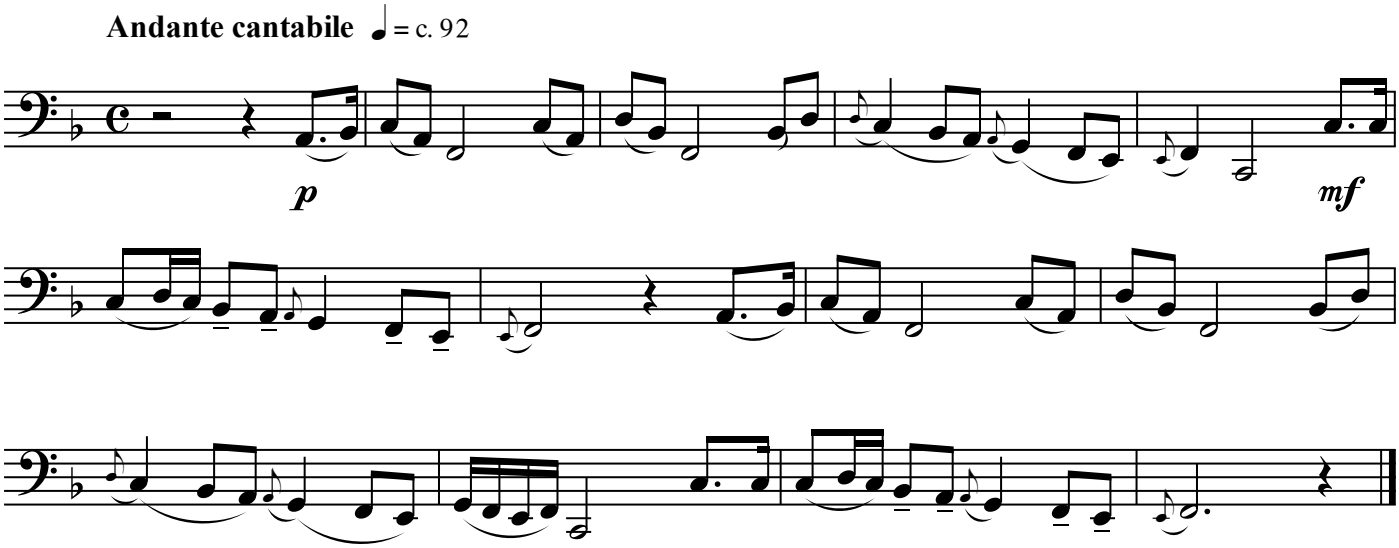
Moderato ♩ = c. 108



ETUDE #2 - "Rubank Advanced Method for Tuba, Vol. 1," pg. 39

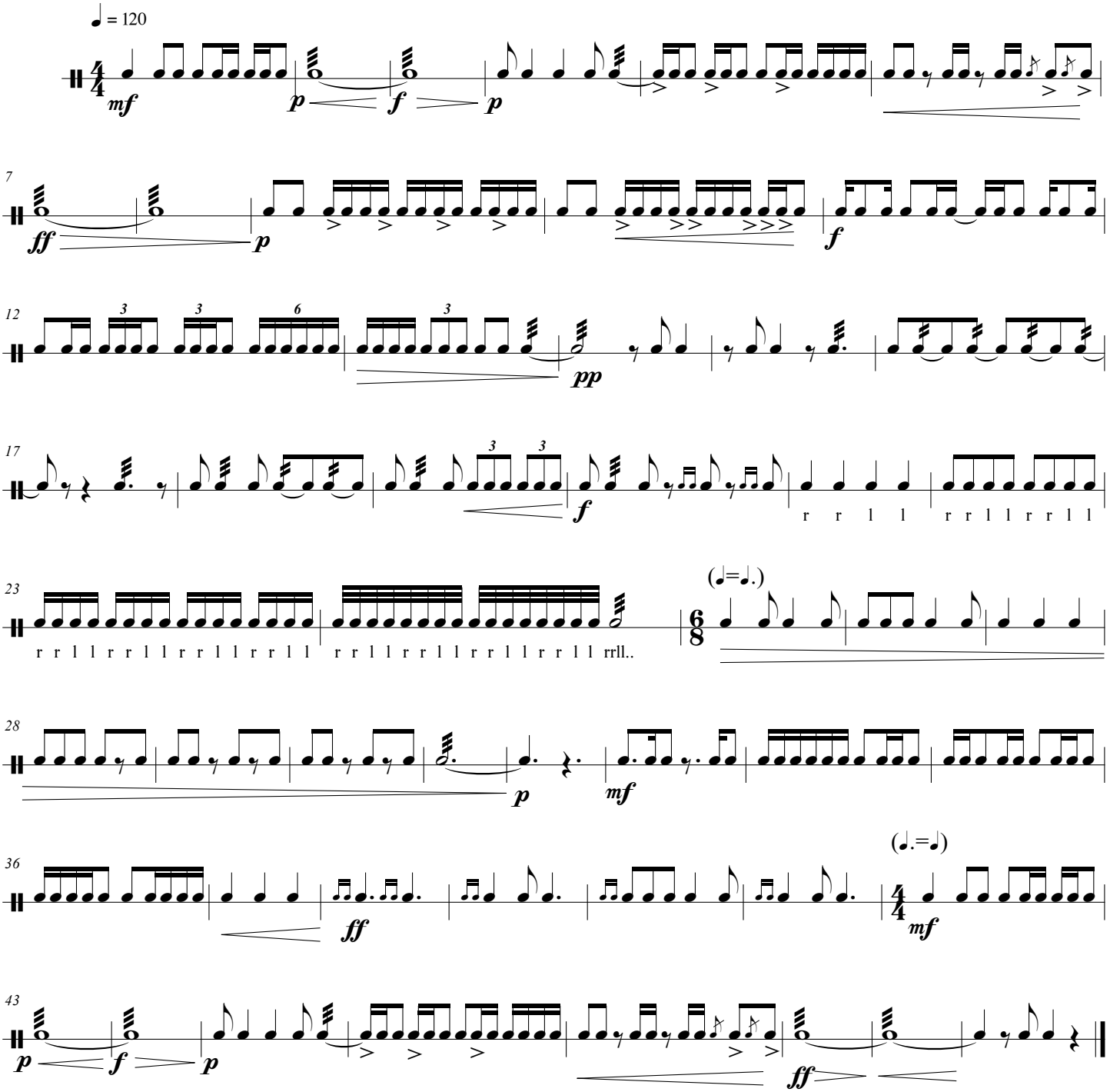


ETUDE #3 - "Rubank Advanced Method for Tuba, Vol. 1," pg. 64



All-State Percussion Set-A
Etude 1: Snare Drum

David Barr



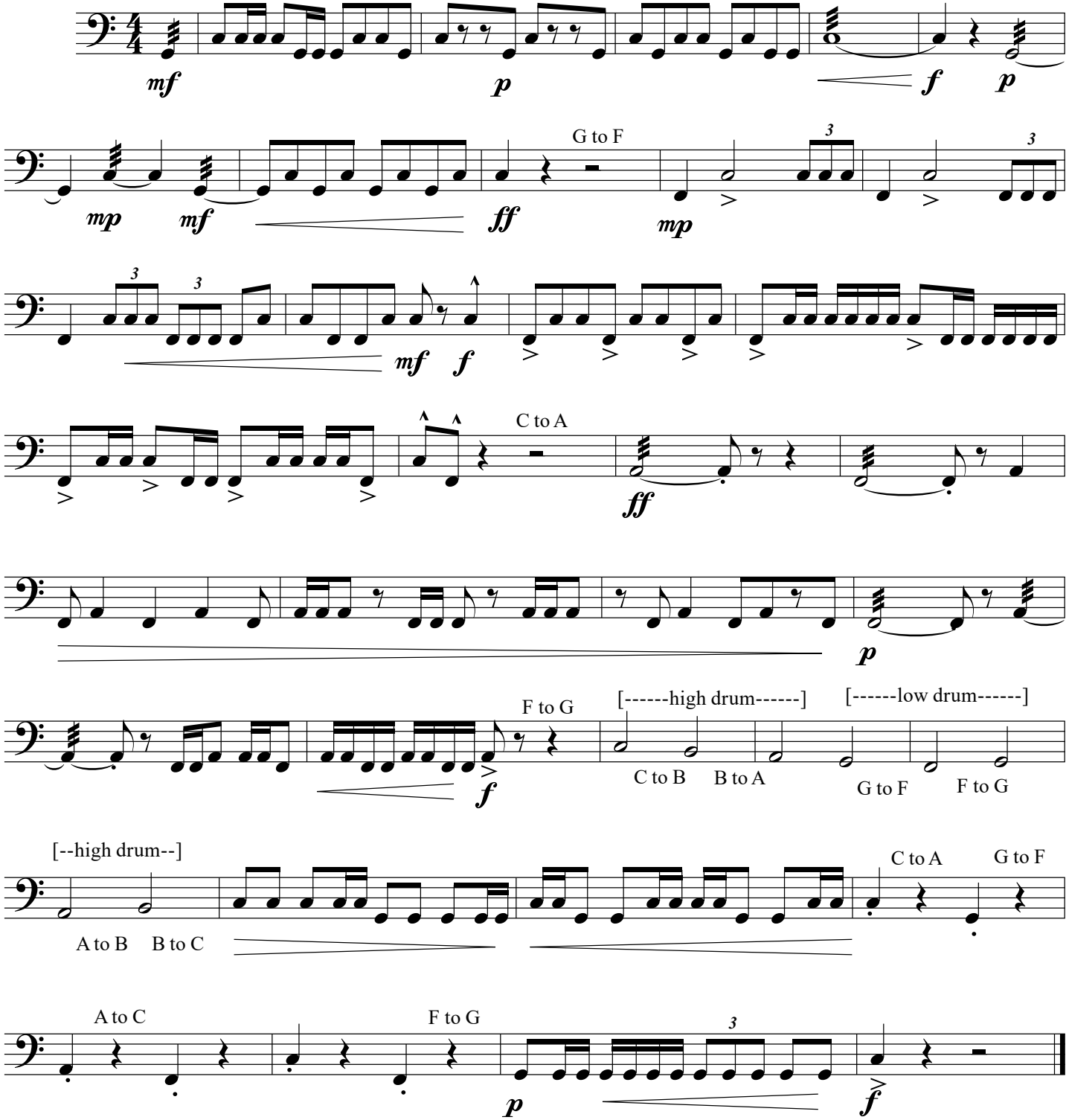
©

All-State Percussion Set - A
Etude #2: Timpani

2 drums 32" & 29" G - C

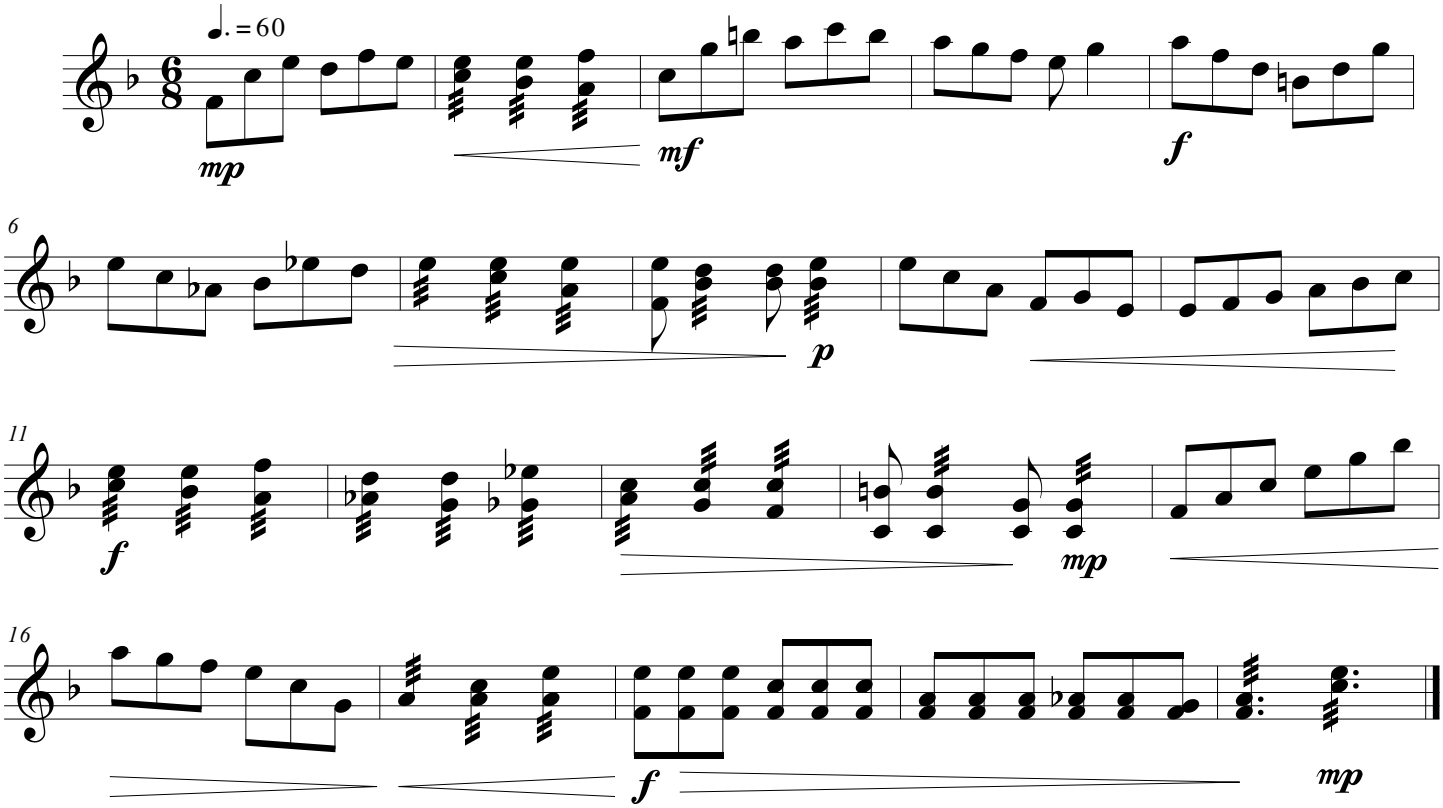
♩ = 80

David Barr



All-State Percussion Set-A
Etude #3: Xylophone

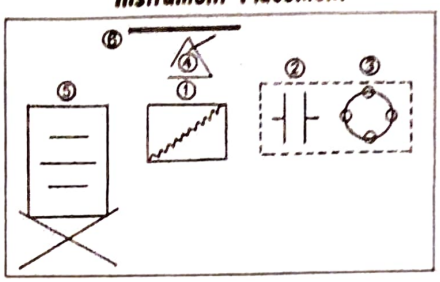
TJ Bond



Instrumentation

① Snare Drum
② Crash Cymbals
③ Tambourine
④ Triangle
⑤ Bass Drum
⑥ (Music Stand)

Instrument Placement



Allegro (♩=120)

Snare Drum

7

f *mf* *fp* *f* *fp* *f*

pp *p* *mf* *pp*

ff to Crash Cymbals 4

Crash Cymbals

mf *cresc.*

Tambourine

to Tambourine 4

f *ff* *ff*

pp to Triangle 4 *ff*

Triangle

p

to Bass Drum 4 Bass Drum

mf

fp *f* *p* *f* to Snare Drum 4

Snare Drum

f *fp* *ff*

MONTANA ALL-STATE CHOIR AUDITION MATERIAL
SET A

EXERCISES 1, 2, and 3 ARE TO BE SUNG A CAPPELLA. THE PITCH SHOULD BE GIVEN ONLY ONCE BEFORE EACH EXERCISE. The pitch must be sounded on the recording so that a standard pitch reference is available to the screening committee. This will eliminate difficulty created by variable piano intonation. Also, observe tempo markings.

1. Sing two scales, ascending and descending, using do-re-mi-fa-so-la-ti-do. Take a breath at the top and restate the top note on the descending line. Quarter note m.m. = 72
Each scale recorded as separate track.

2. Sing Chromatic Scale ascending and descending. *The pitch should be given only once.* Repeat top note. Use solfege syllables or one of the basic vowel sounds: AH-A-EE-O-OO (a consonant may be used to begin the vowel). Quarter note m.m. = 104-110

3. Sing the melody and words to the 1st verse of "MY BONNIE." *Give the starting pitch only once*. Quarter note m.m. = 140-165

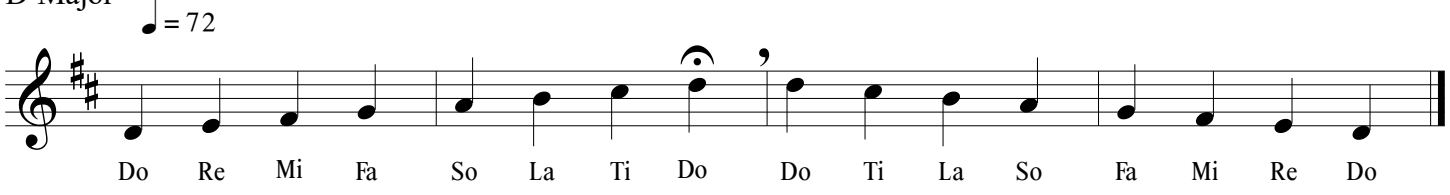
4. EXERCISE 4 IS TO BE SUNG WITH AUDIO RECORDING AS ACCOMPANIMENT. Sing the 1st verse only of “DRINK TO ME ONLY WITH THINE EYES”. **YOU MUST SING WITH THE APPROPRIATE TRACK PROVIDED AT**
https://www.mhsa.org/page/show/2173367-festivals
Soprano I, II or Alto I, II: Sing Alto part while piano plays Soprano, Tenor, and Bass.
Tenor I, II: Sing your part while piano plays Soprano, Alto, Bass.
Bass I, II: Sing your part while piano plays Soprano, Alto, Tenor.

Remember — use the best recording equipment. **SUBMISSION OF INCORRECT EXERCISES WILL AUTOMATICALLY ELIMINATE APPLICANT**. Source: The New Blue Book of Favorite Songs, Schmitt, Hall & McCreary. Permission to copy these parts has been received from the publisher.

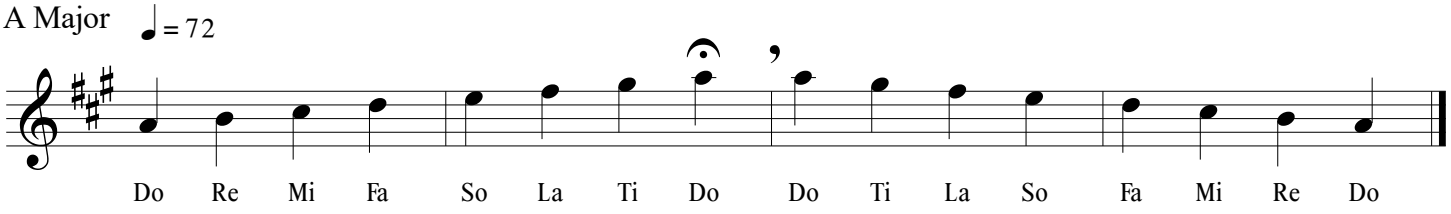
Soprano I

All State Choir Set-A

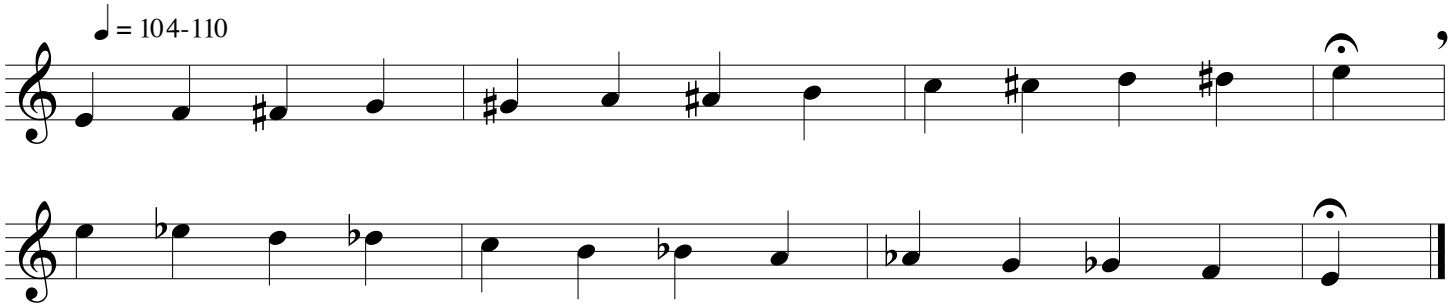
D Major



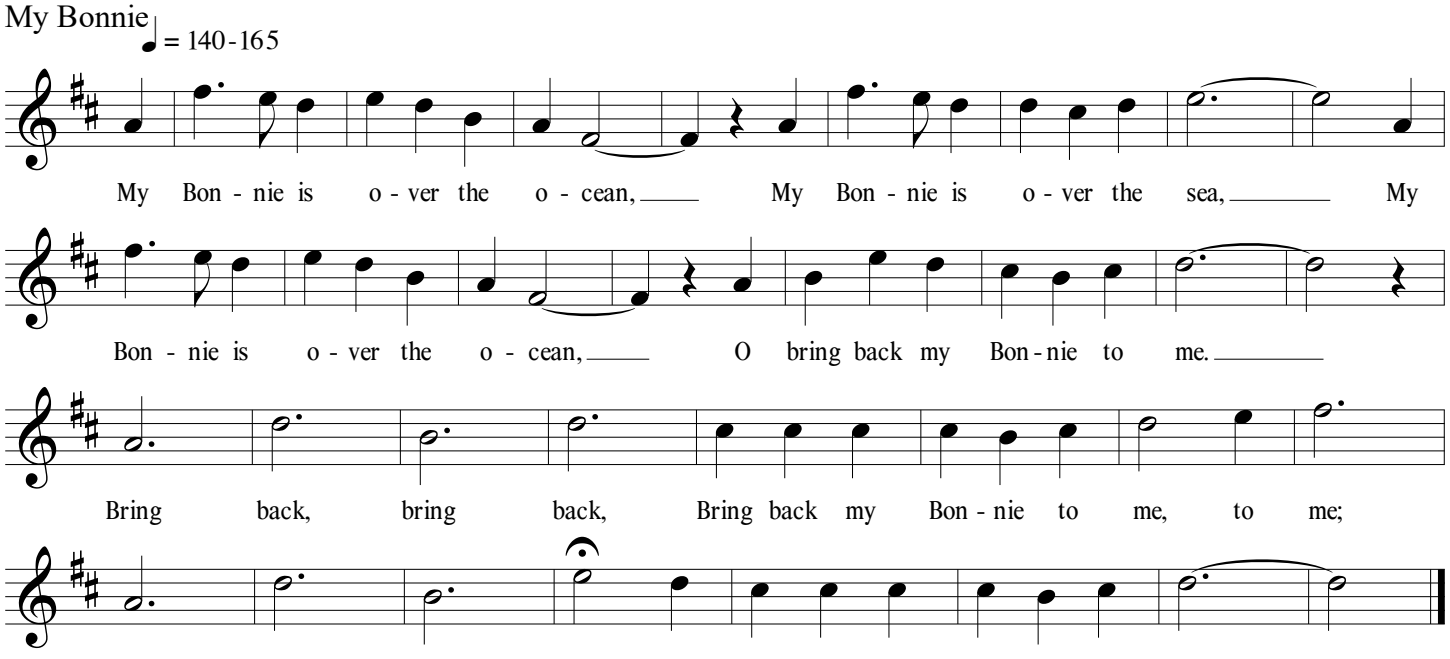
A Major



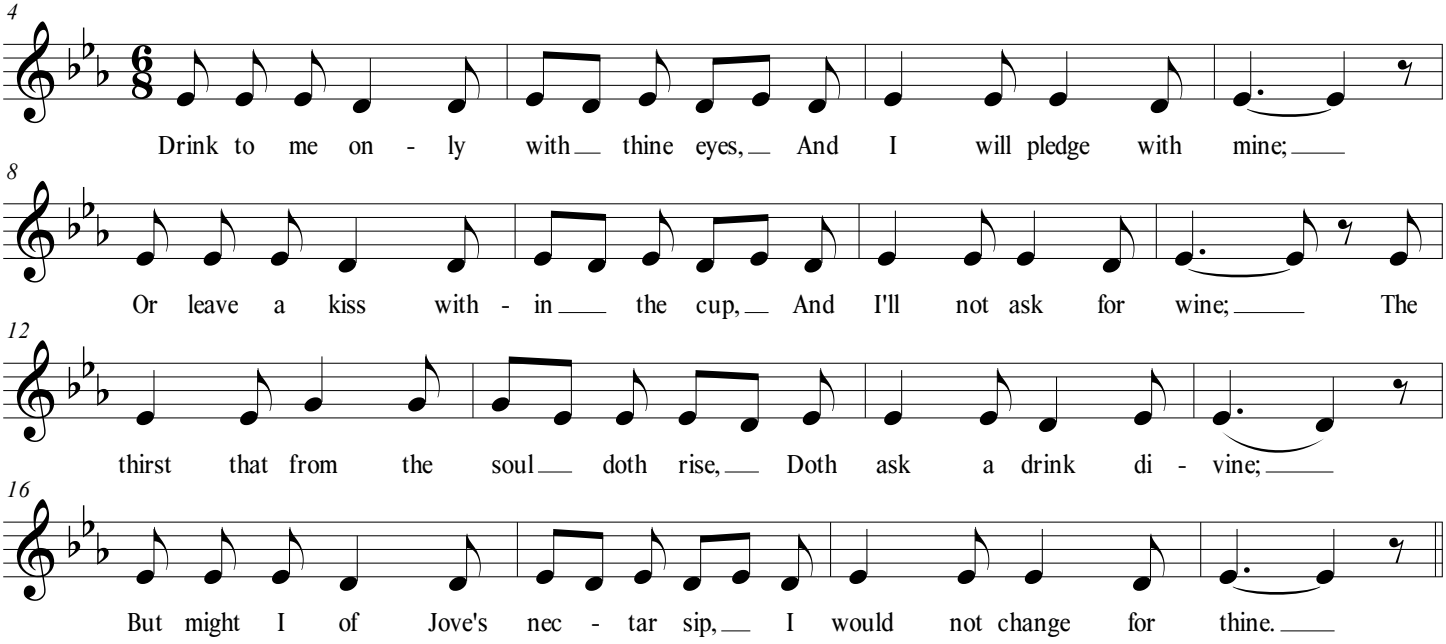
Chromatic



My Bonnie



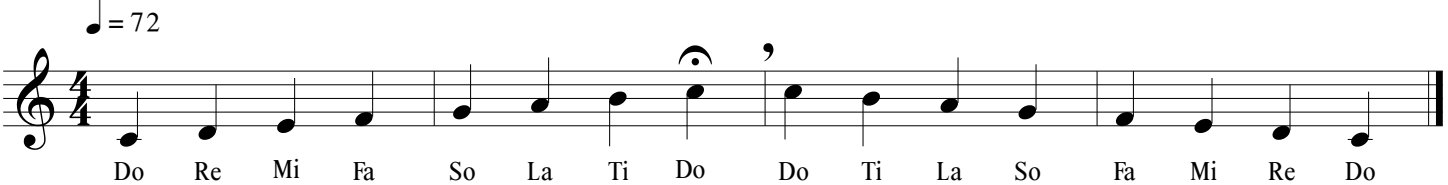
Drink to Me Only With Thine Eyes (Sing with provided track)



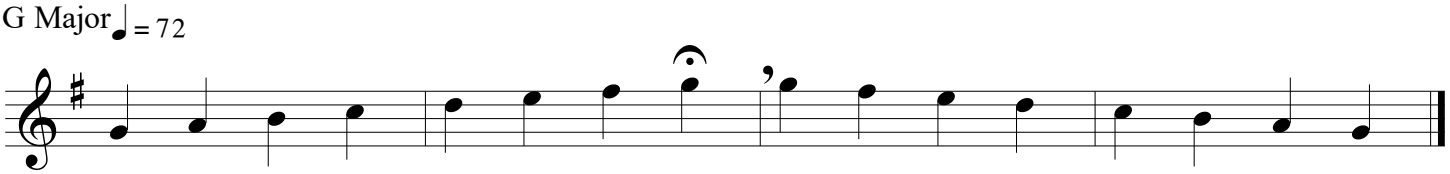
Soprano II

All State Choir Set-A

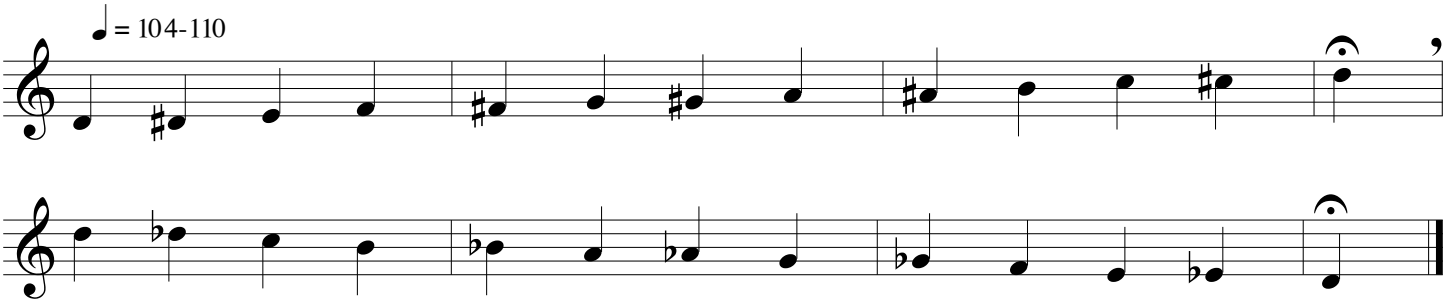
C Major



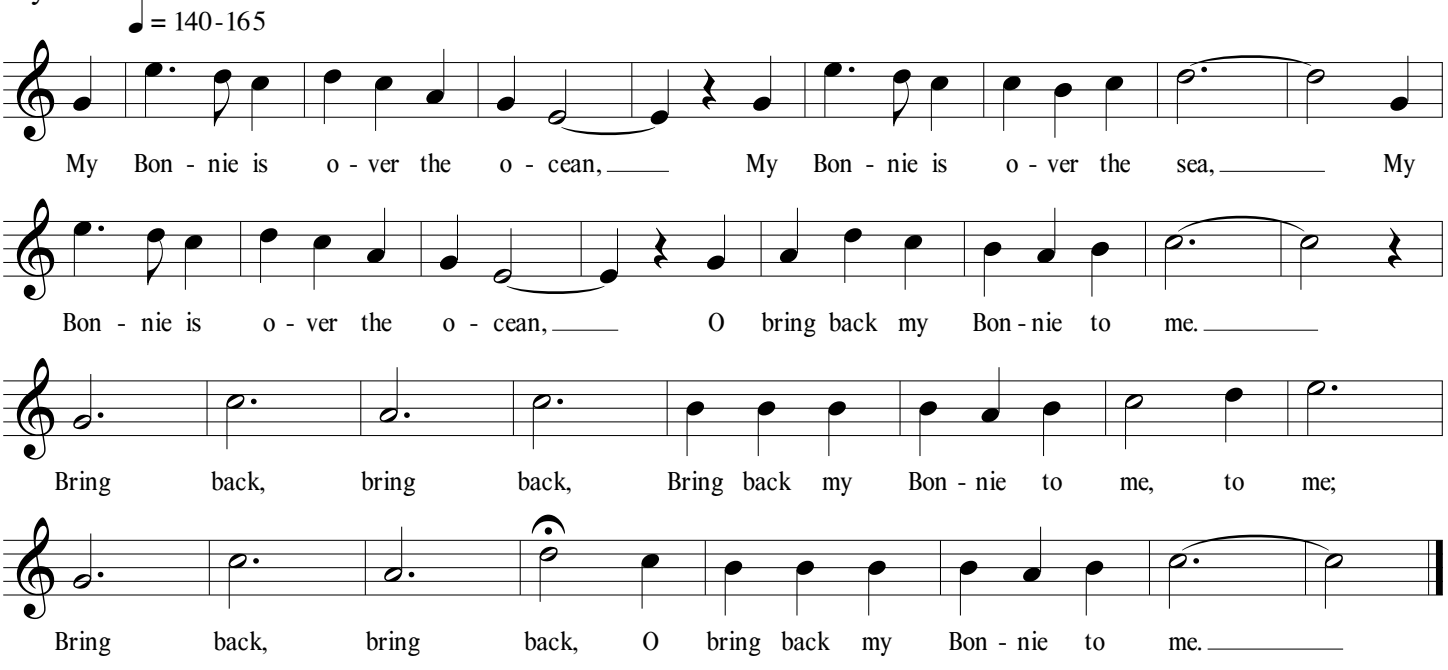
G Major



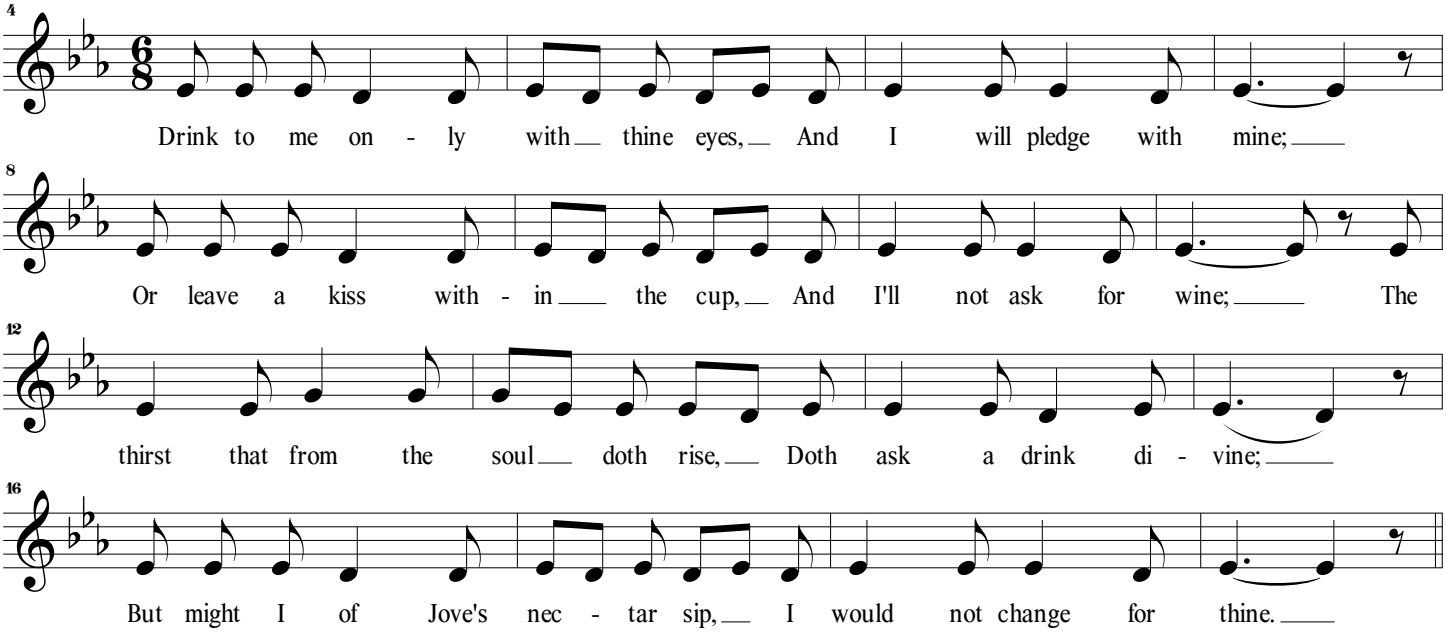
Chromatic



My Bonnie



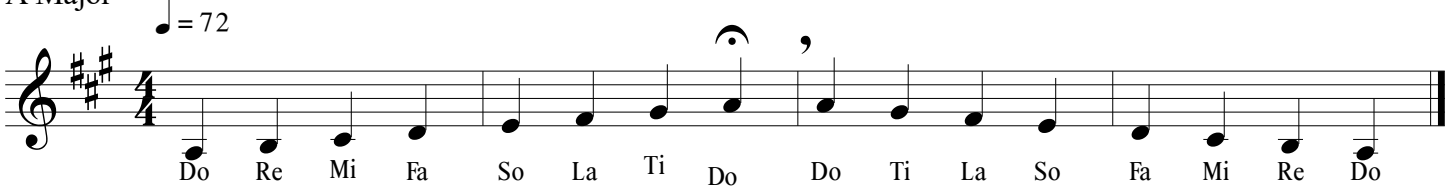
Drink to Me Only With Thine Eyes (Sing with provided track)



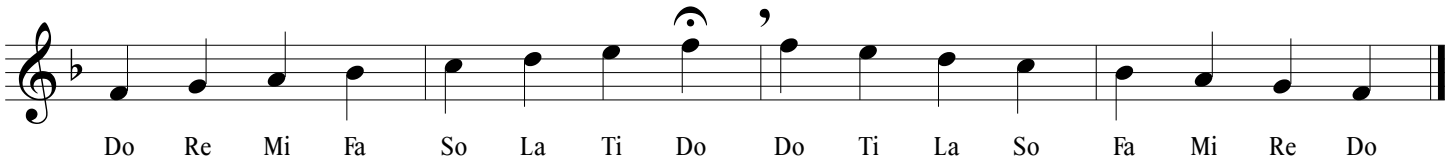
Alto I

All State Choir Set-A

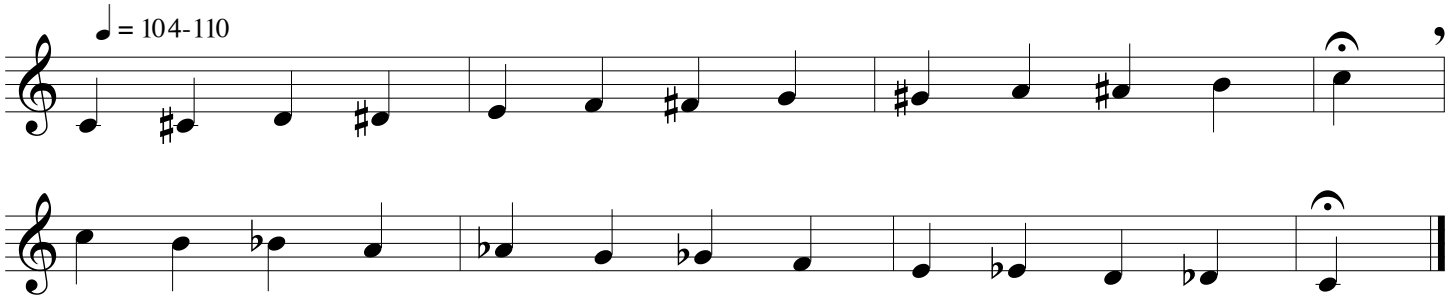
A Major



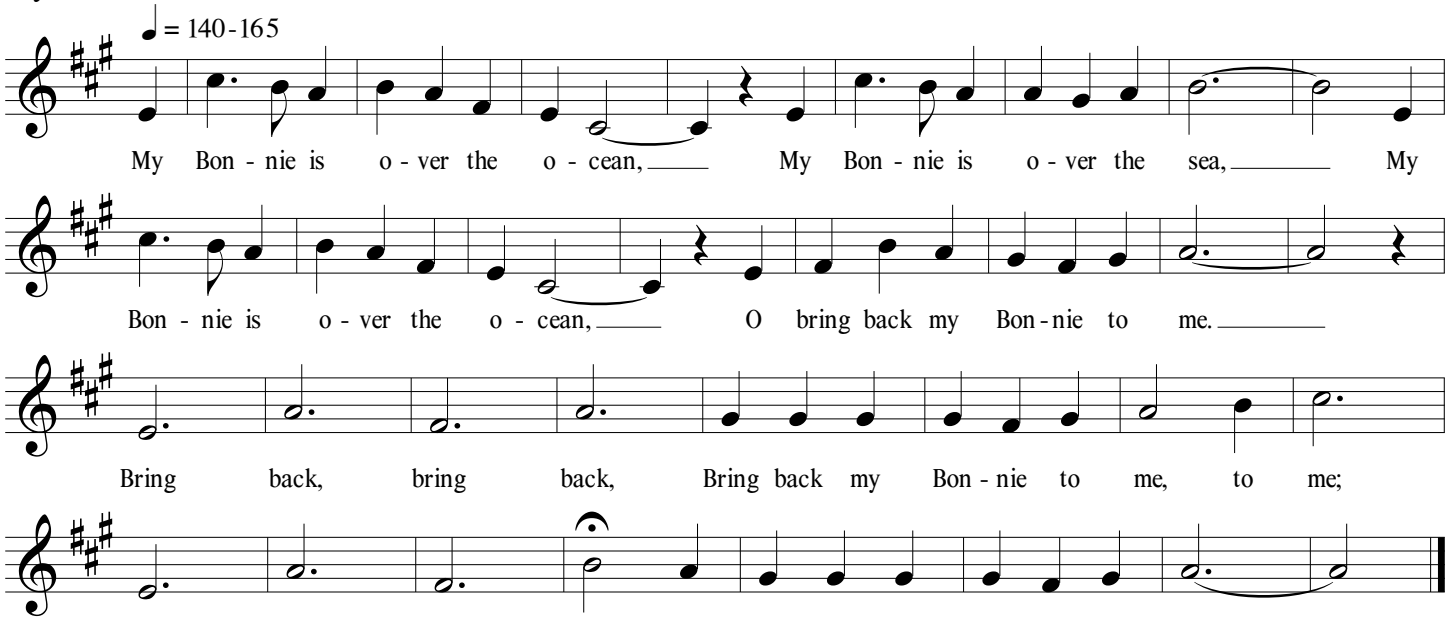
F Major ♩ = 72



Chromatic

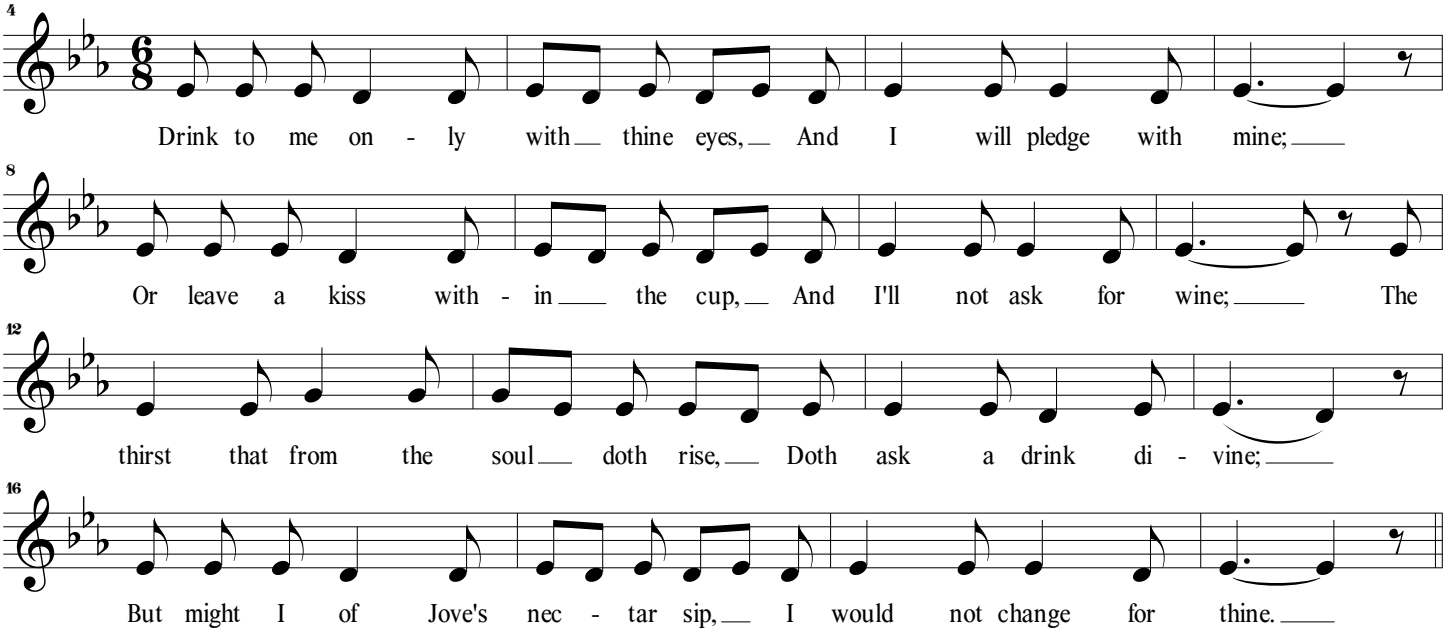


My Bonnie



All State Choir Set-A

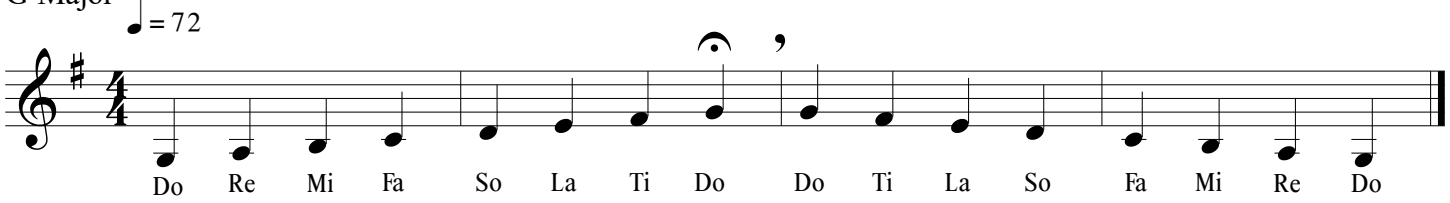
Drink to Me Only With Thine Eyes (Sing with provided track)



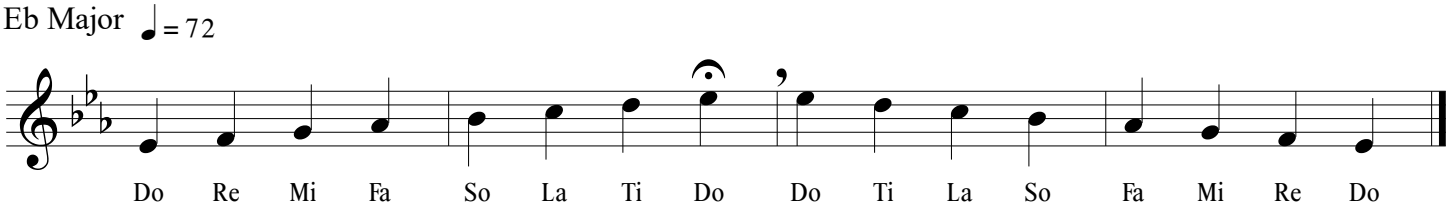
Alto II

All State Choir Set-A

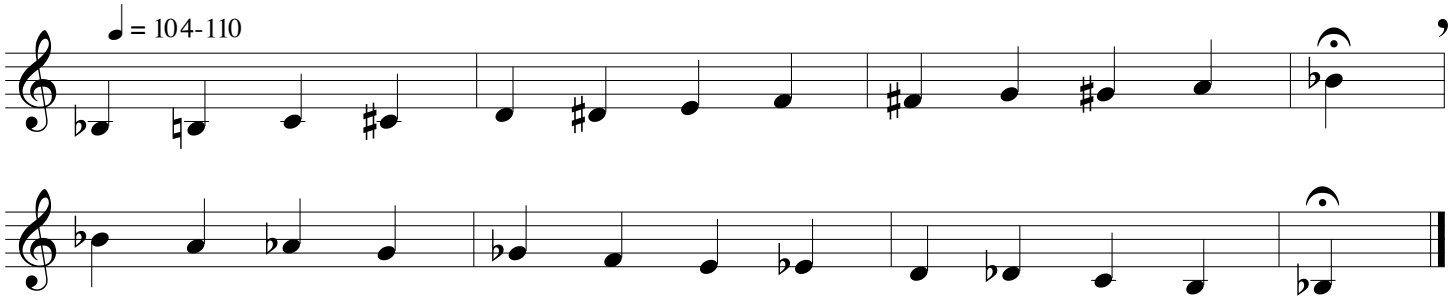
G Major



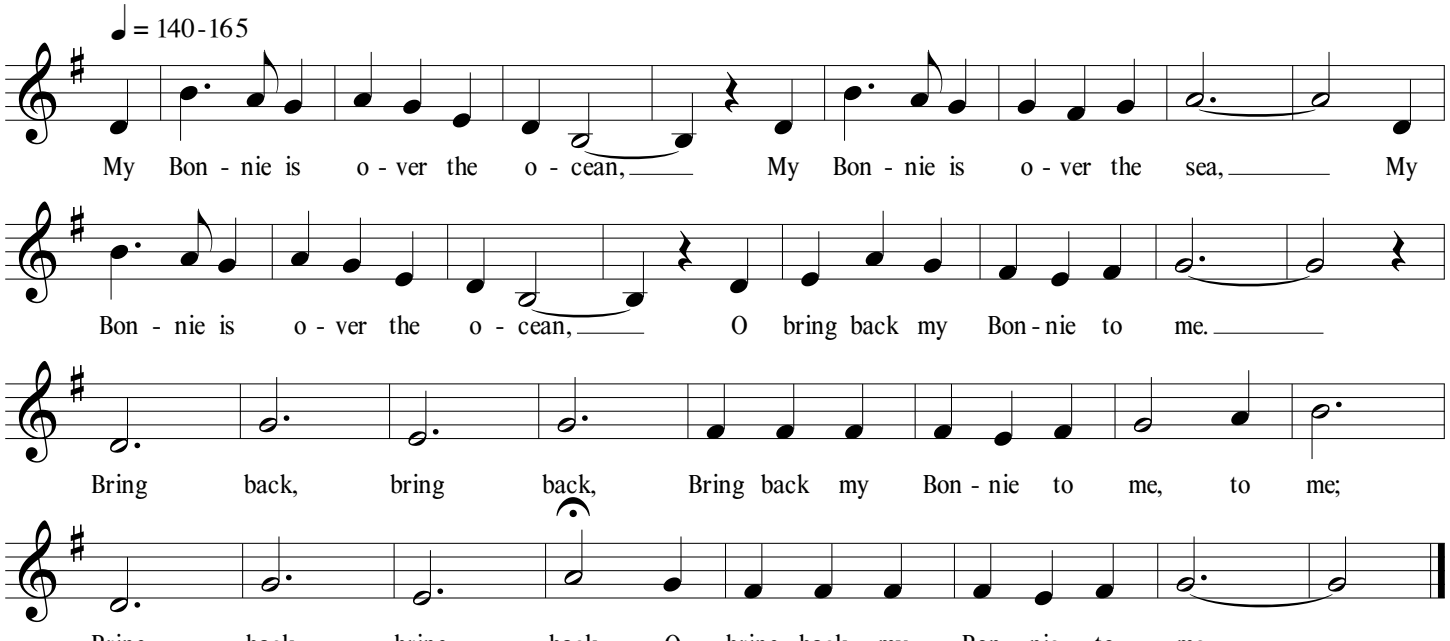
Eb Major



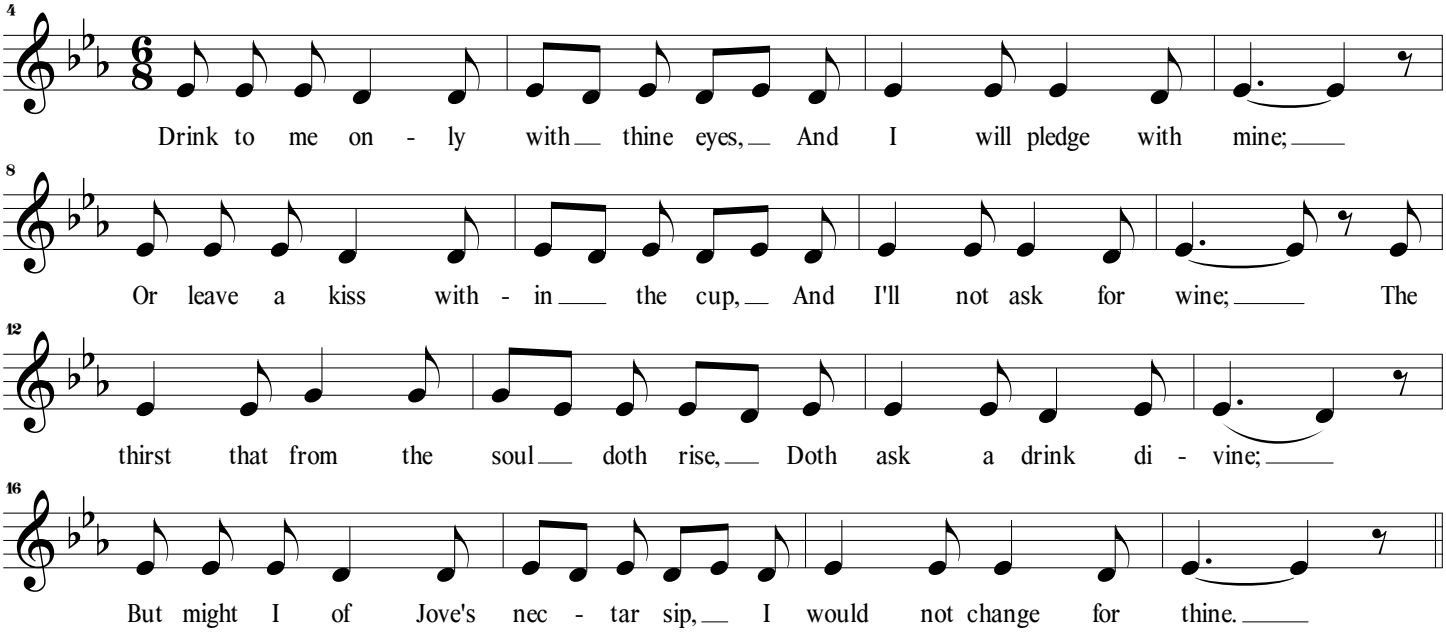
Chromatic



My Bonnie



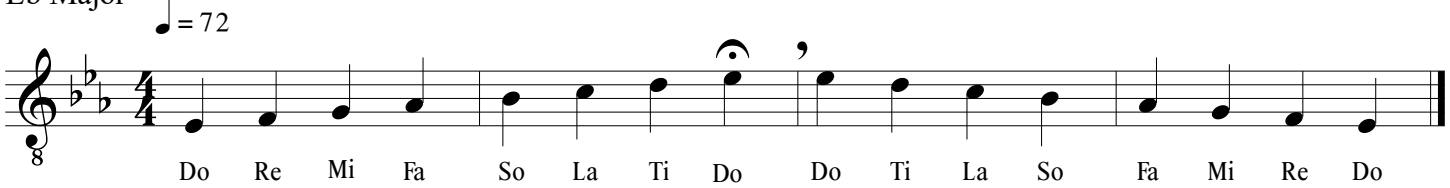
Drink to Me Only With Thine Eyes (Sing with provided track)



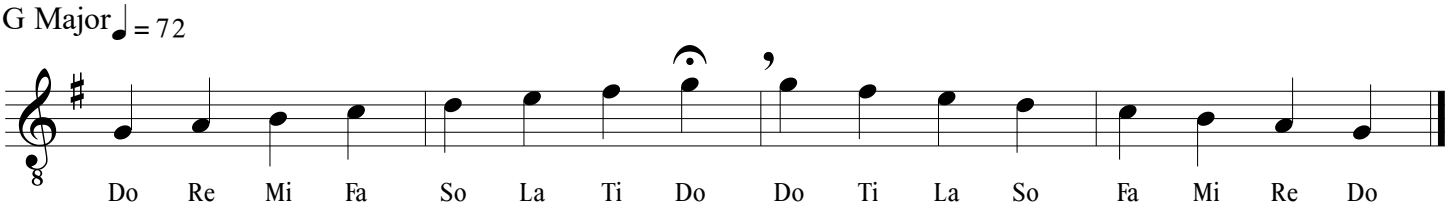
Tenor I

All State Choir Set-A

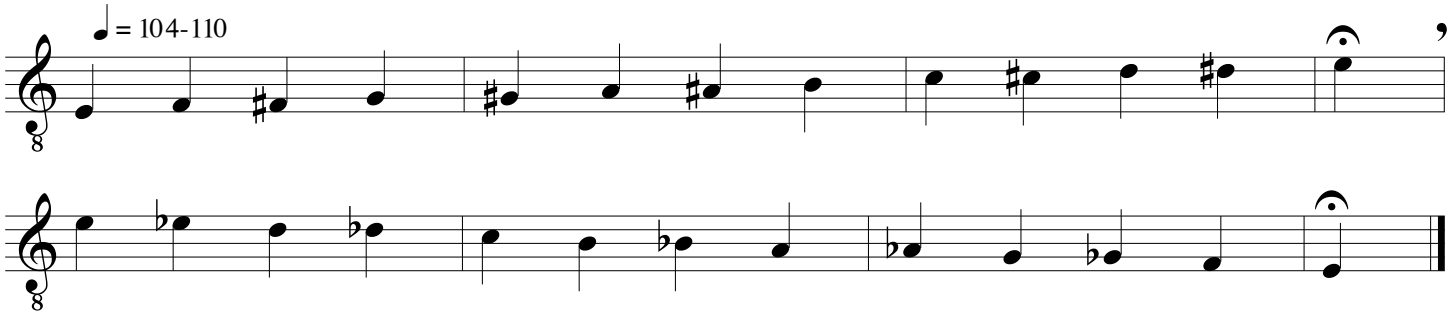
Eb Major



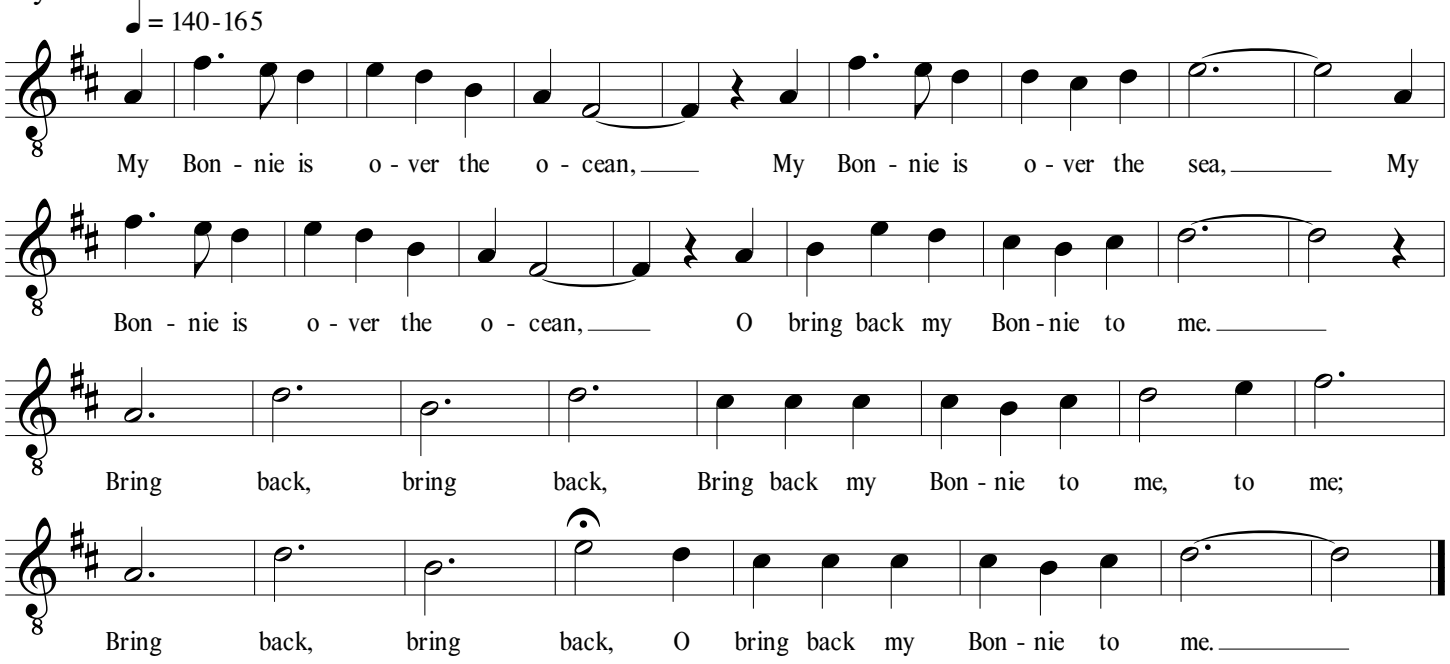
G Major



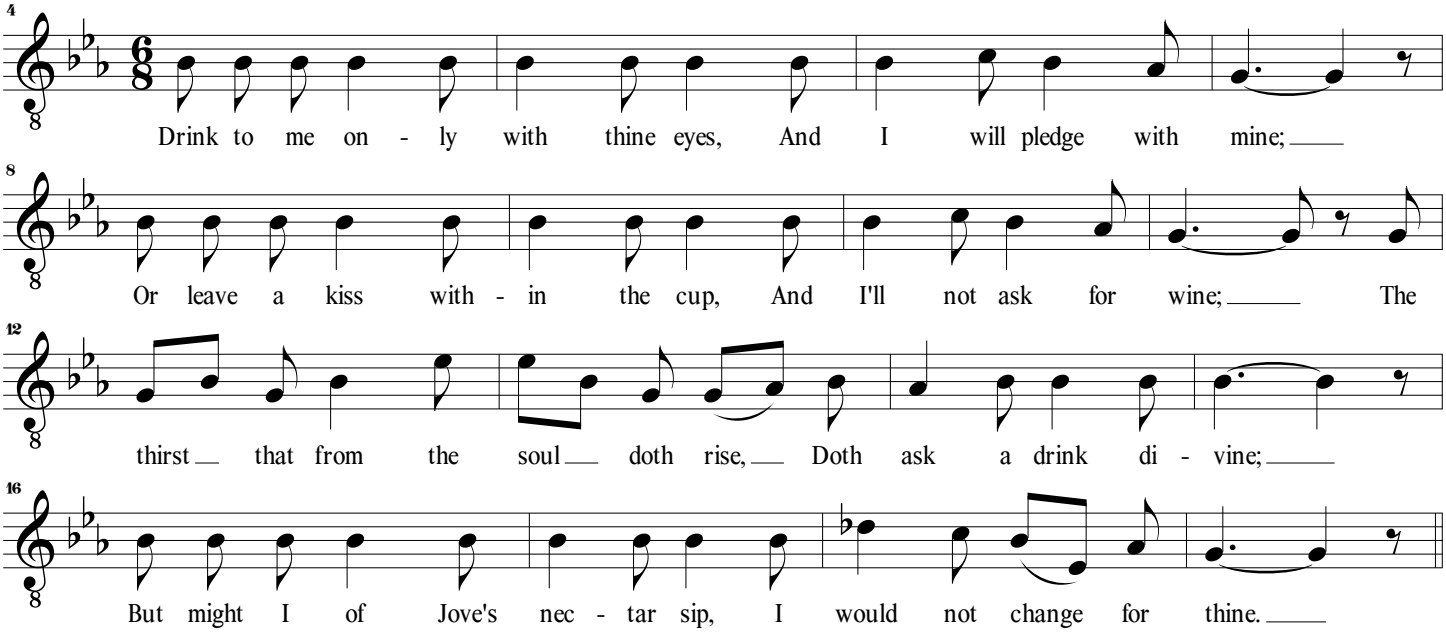
Chromatic



My Bonnie



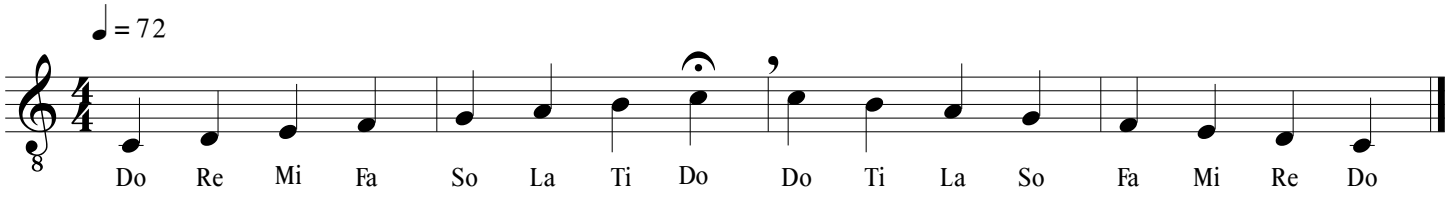
Drink to Me Only With Thine Eyes (Sing with provided track)



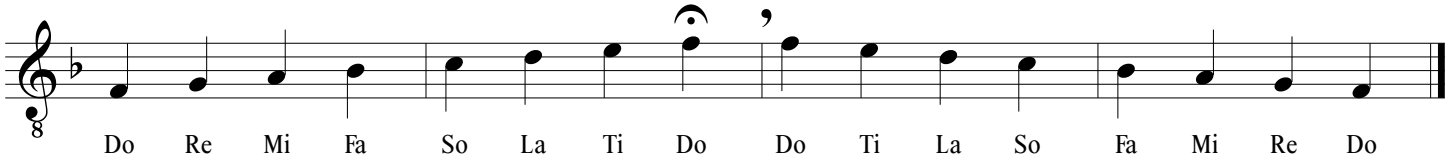
Tenor II

All State Choir Set-A

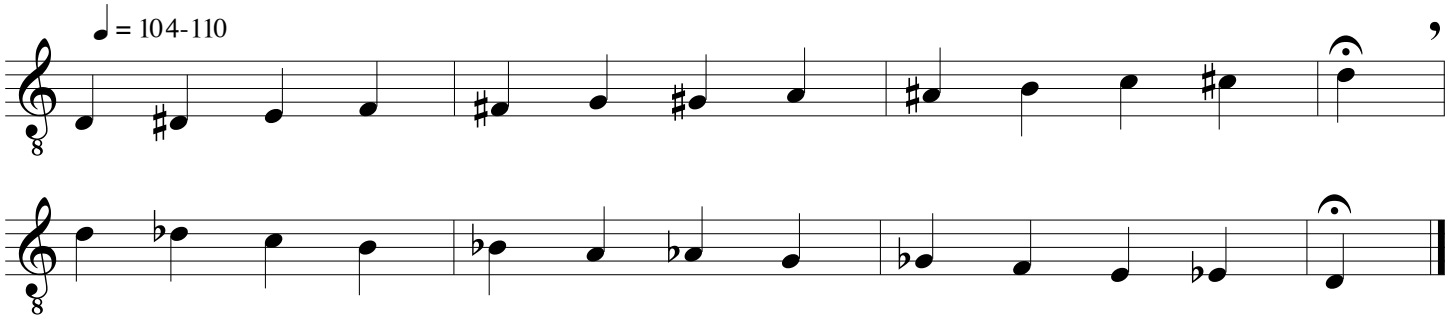
C Major



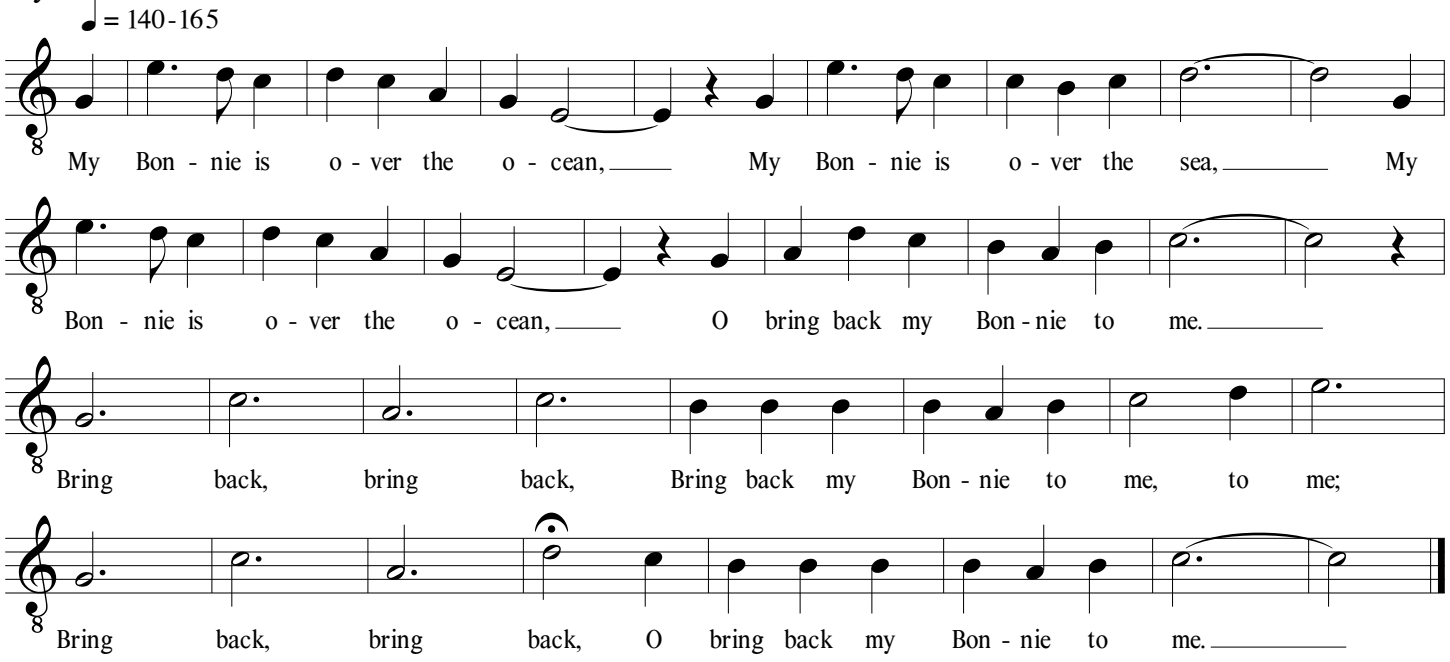
F Major ♩ = 72



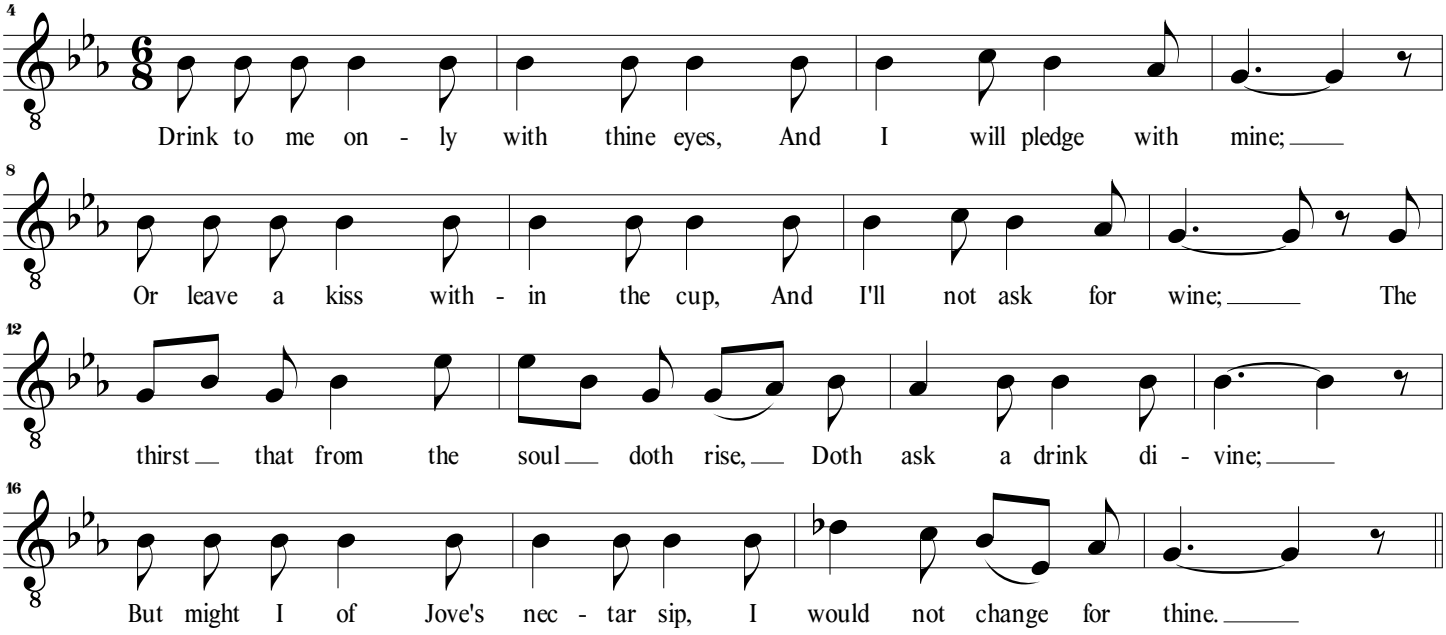
Chromatic



My Bonnie



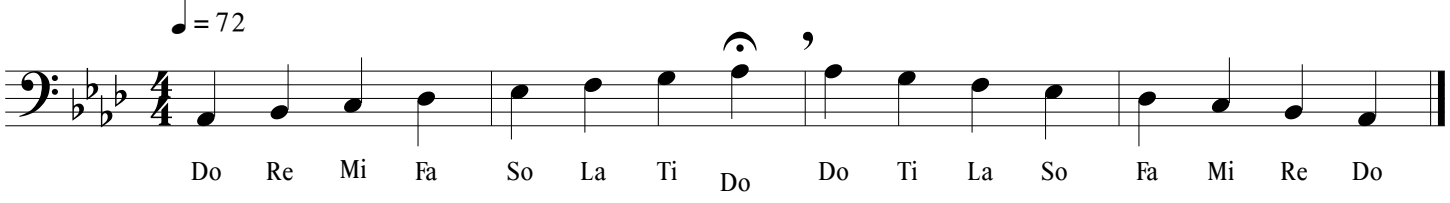
Drink to Me Only With Thine Eyes (Sing with provided track)



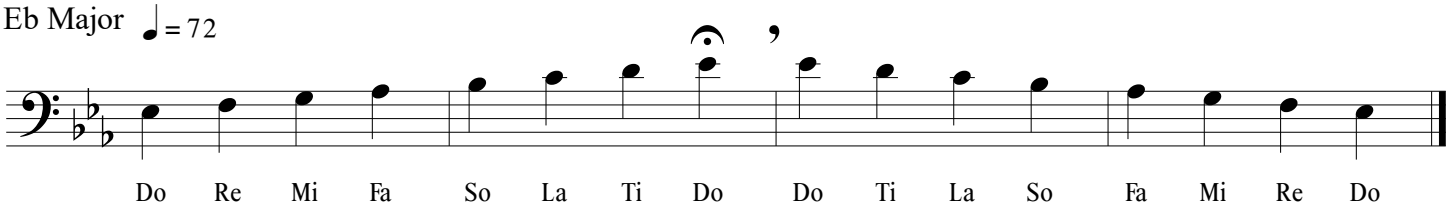
Bass I

All State Choir Set-A

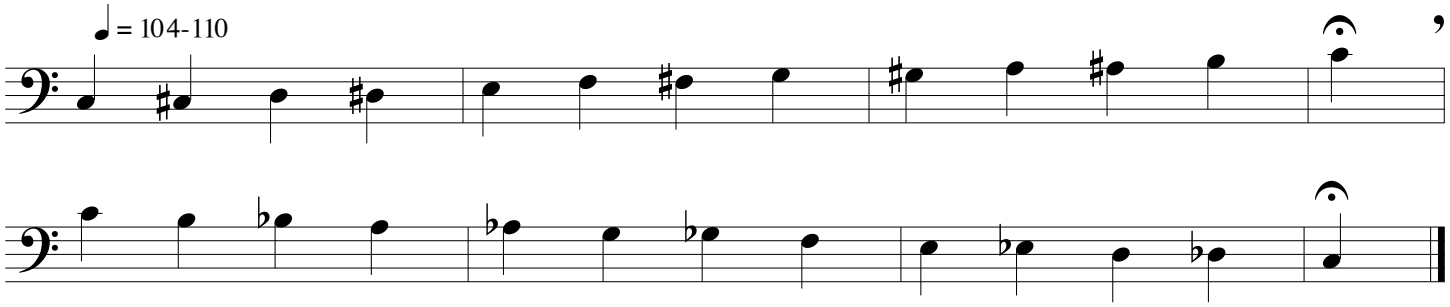
Ab Major



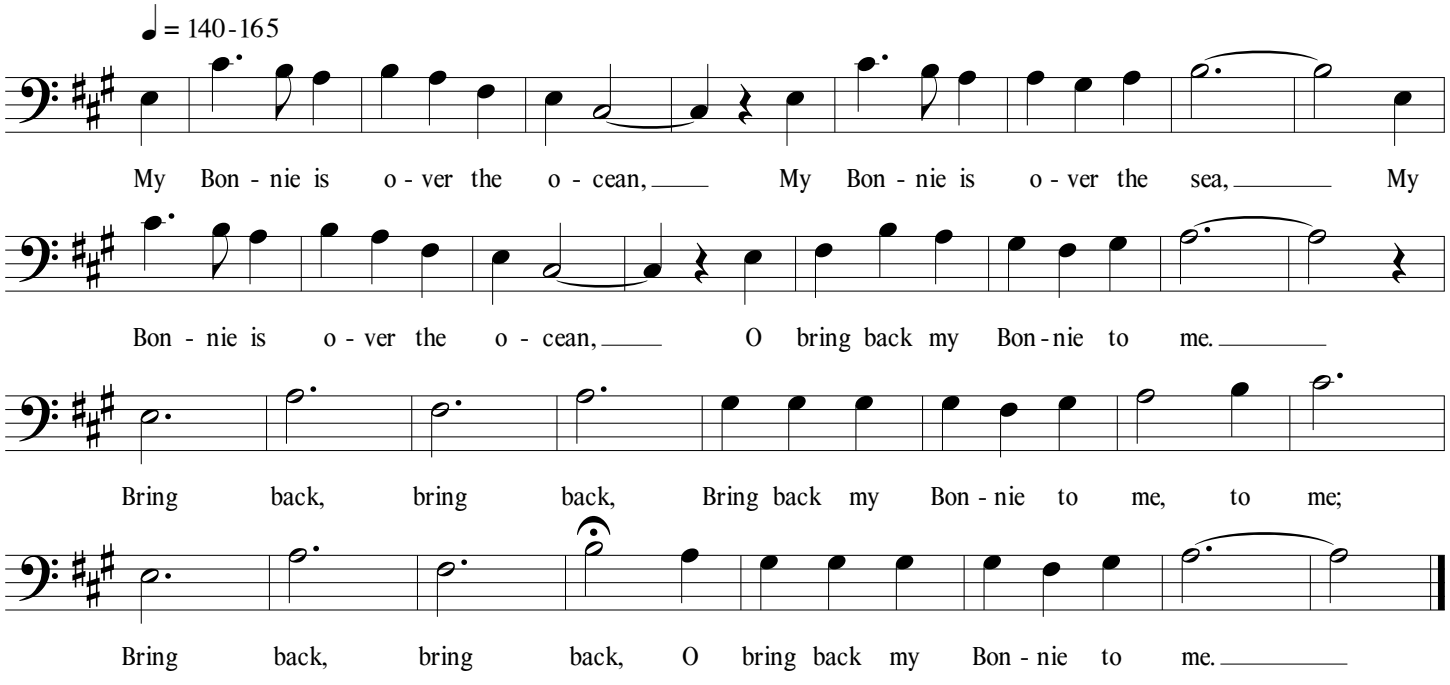
Eb Major



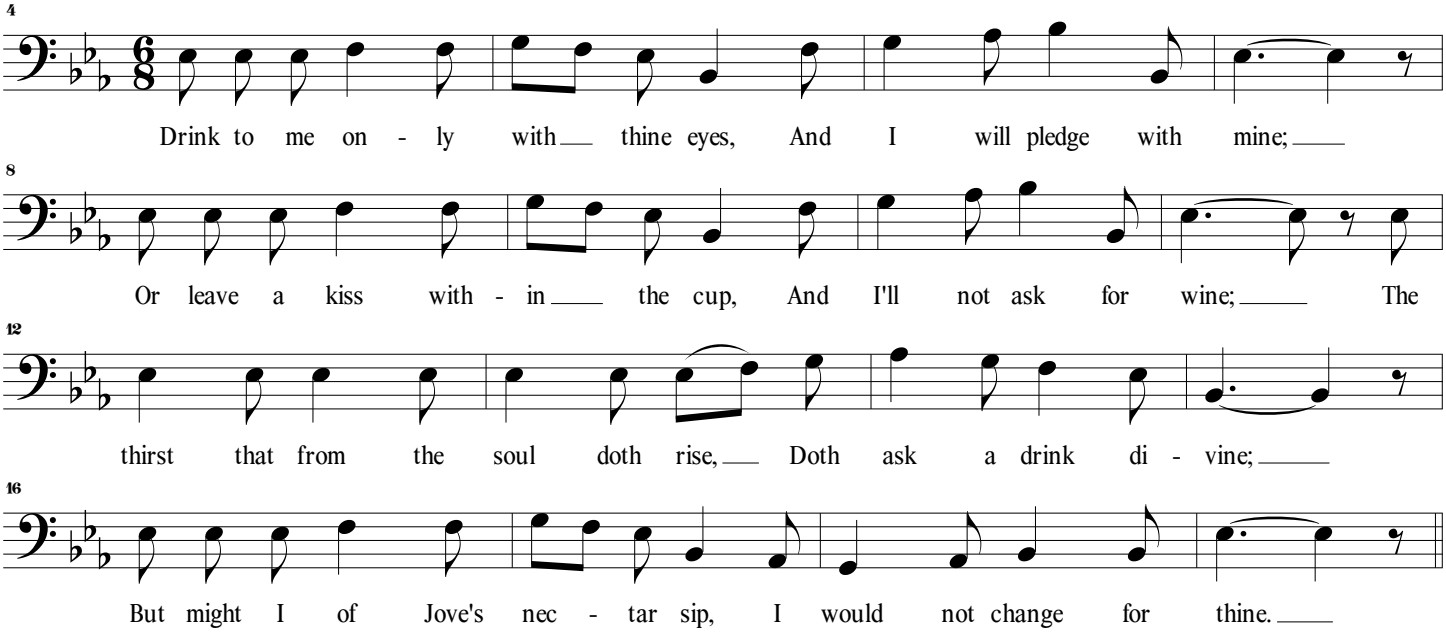
Chromatic



My Bonnie



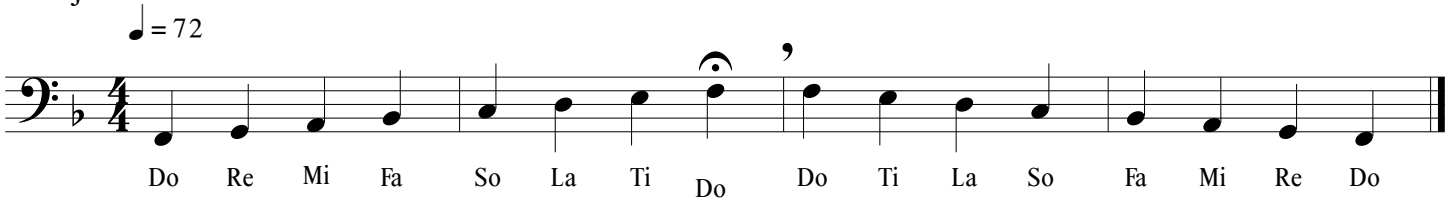
Drink to Me Only With Thine Eyes (Sing with provided track)



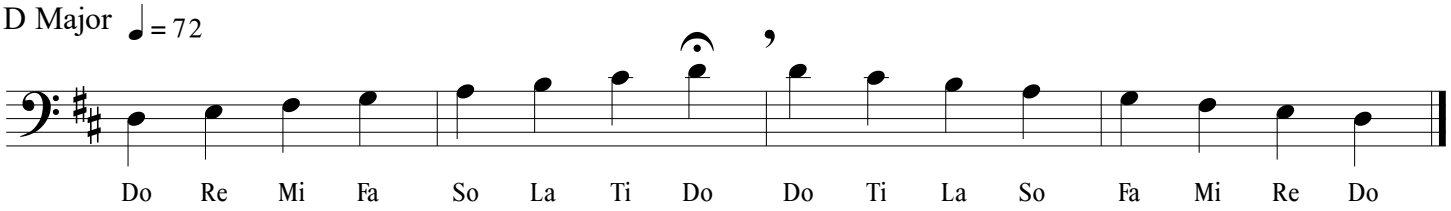
Bass II

All State Choir Set-A

F Major



D Major



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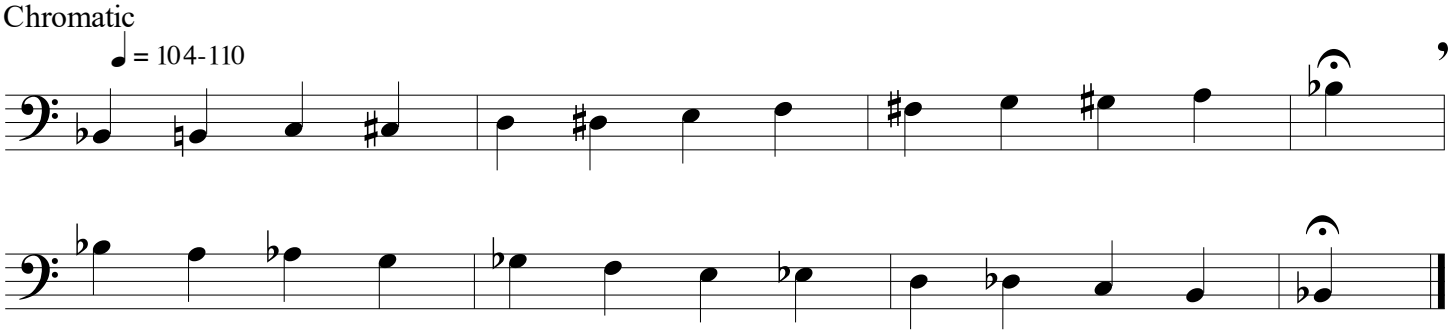
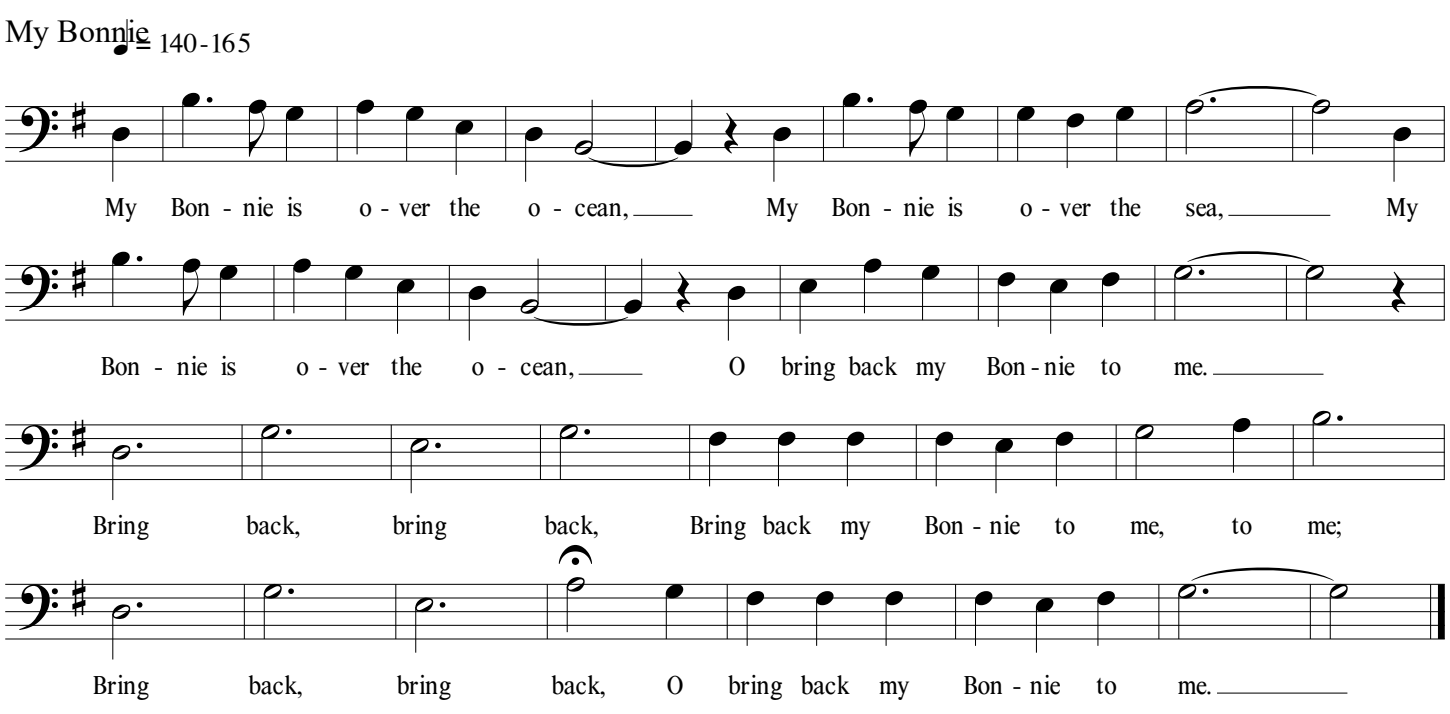
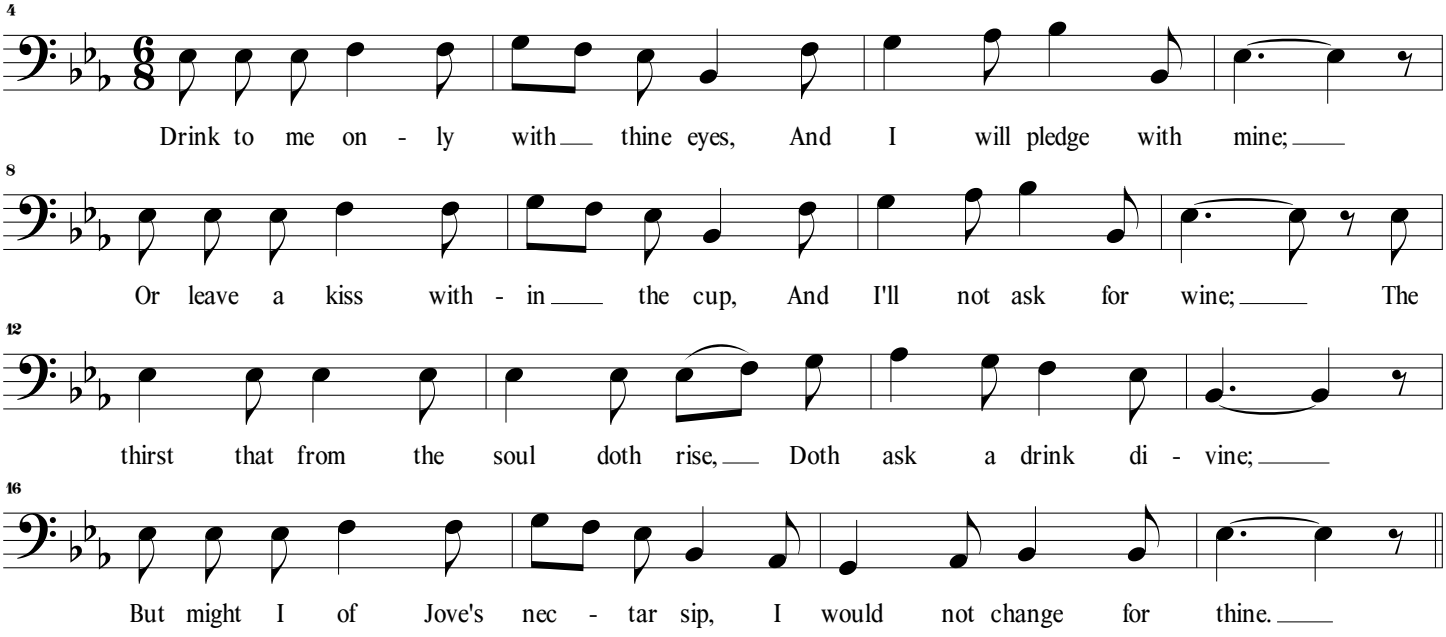


My Bonnie



Drink to Me Only With Thine Eyes (Sing with provided track)



MONTANA ALL-STATE STRING AUDITION MATERIAL
SET A

All scales and excerpts are provided for you to print. Listening to recordings of the pieces these excerpts are from will help give you context.

Violin:
Track 1 Three octave A-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 108
Track 2 Three octave A-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 92
Track 3 Beethoven: *Symphony No. 7, Mvmt 2*, meas. 51-100. Quarter note = 76
Track 4 Schubert: *Symphony No. 2, Mvmt 1*, meas. 11-47. Half note = 112
Track 5 Play a one-minute excerpt from your solo literature.

Viola:
Track 1 Three octave D-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 92
Track 2 Three octave D-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 80
Track 3 Brahms: *Symphony #2, Mvmt 3*, meas. 33-83. Half note=80
Track 4 Berlioz: *Roman Carnival Overture*, meas. 37-53, with pick-up. Quarter note = 52
Track 5 Play a one-minute excerpt from your solo literature.

Cello:
Track 1 Three octave D-Major scale: Sixteenth notes ascending and descending, slur eight notes per bow. Quarter note = 88
Track 2 Three octave E-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
Track 3 Beethoven: *Symphony No. 9, Mvmt 4*, meas. 543-594. Dotted quarter note = 120
Track 4 Tchaikovsky: *Waltz of the Flowers*, meas. 172-203. Dotted half note = 52
Track 5 Play a one-minute excerpt from your solo literature.

String Bass:
Track 1 Two octave F-Major scale: Sixteenth notes ascending and descending, slur four notes per bow. Quarter note = 88
Track 2 Two octave E-melodic minor scale: Sixteenth notes ascending and descending, detache. Quarter note = 72
Track 3 Mozart: *Symphony No. 35, Mvmt 4*, meas. 1-37. Half note = 132
Track 4 Berlioz: *Symphonie Fantastique, Mvmt 2*, meas. 3-36. Dotted quarter note = 60
Track 5 Play a one-minute excerpt from your solo literature.

Harp:
Track 1 G-melodic minor scale using the same tempo throughout
Track 2 Tchaikovsky: *Swan Lake, Waltz of the Flowers,* meas. 3-33.
Track 3 Mahler: *Symphony No. 5, Adagietto*, meas. 72-95.

PLEASE NOTE:

- Directors and students should be aware that recordings are evaluated on correct notes, intonation, articulation, tempos, and rhythms. Specific exercises/excerpts show dynamics, tone, and style. The Major and minor scales will show control throughout the entire range of the instrument.
- Only auditions meeting musical quality and preparedness shall be submitted.
- The All-State Orchestra members are selected using a blind audition system. Members are chosen based on the best audition recordings that are submitted for that year. Students and directors are encouraged to seek out information on how to prepare a quality audition. The All-State Chair will not provide individual feedback on the recordings that were not selected.

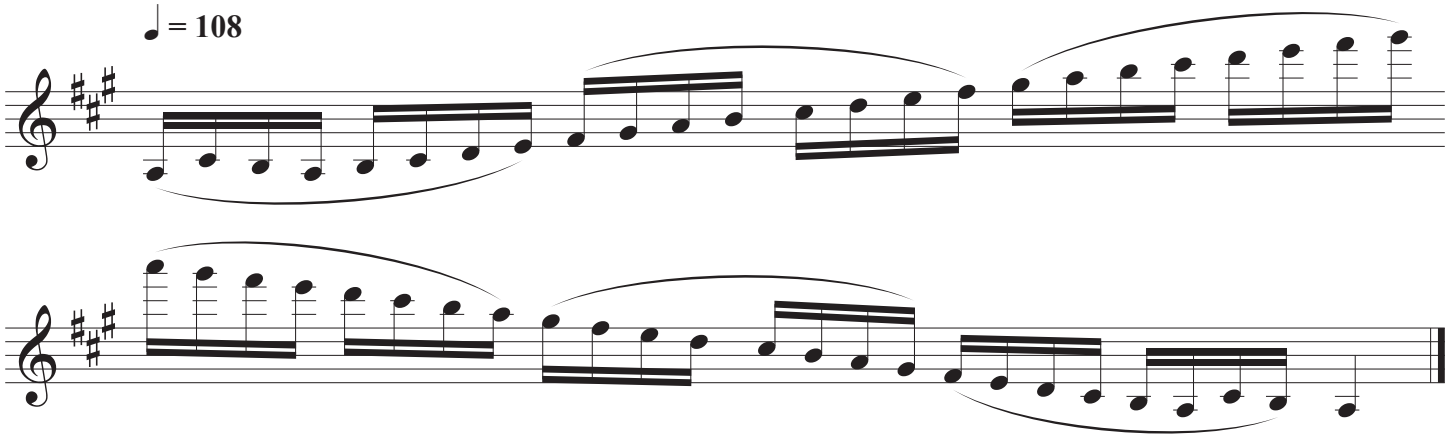
MONTANA ALL-STATE STRING AUDITION MATERIAL

Violin

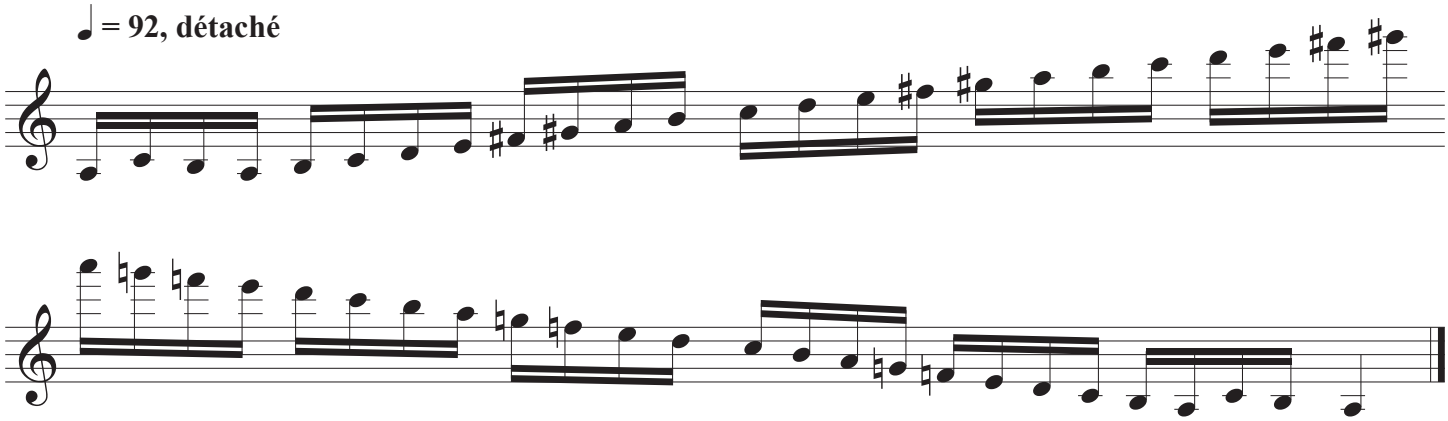
SET A

Revised:
15-Feb. 2022

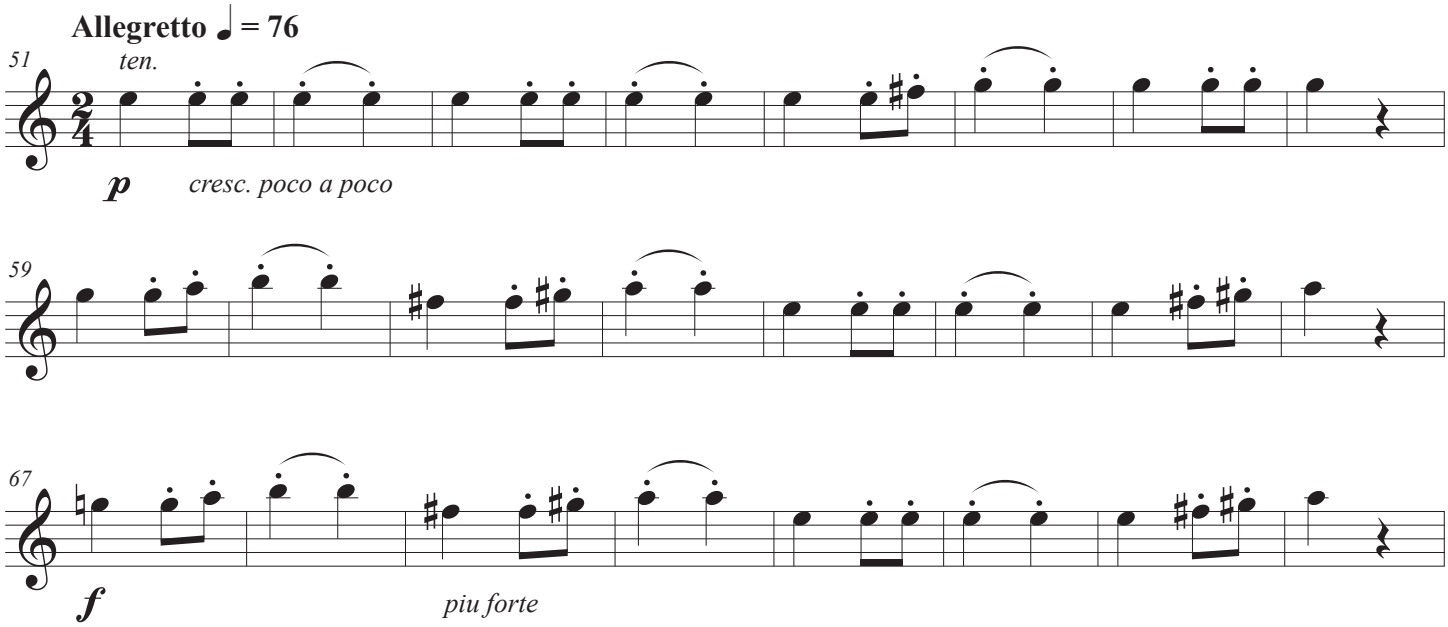
Track 1: A Major scale

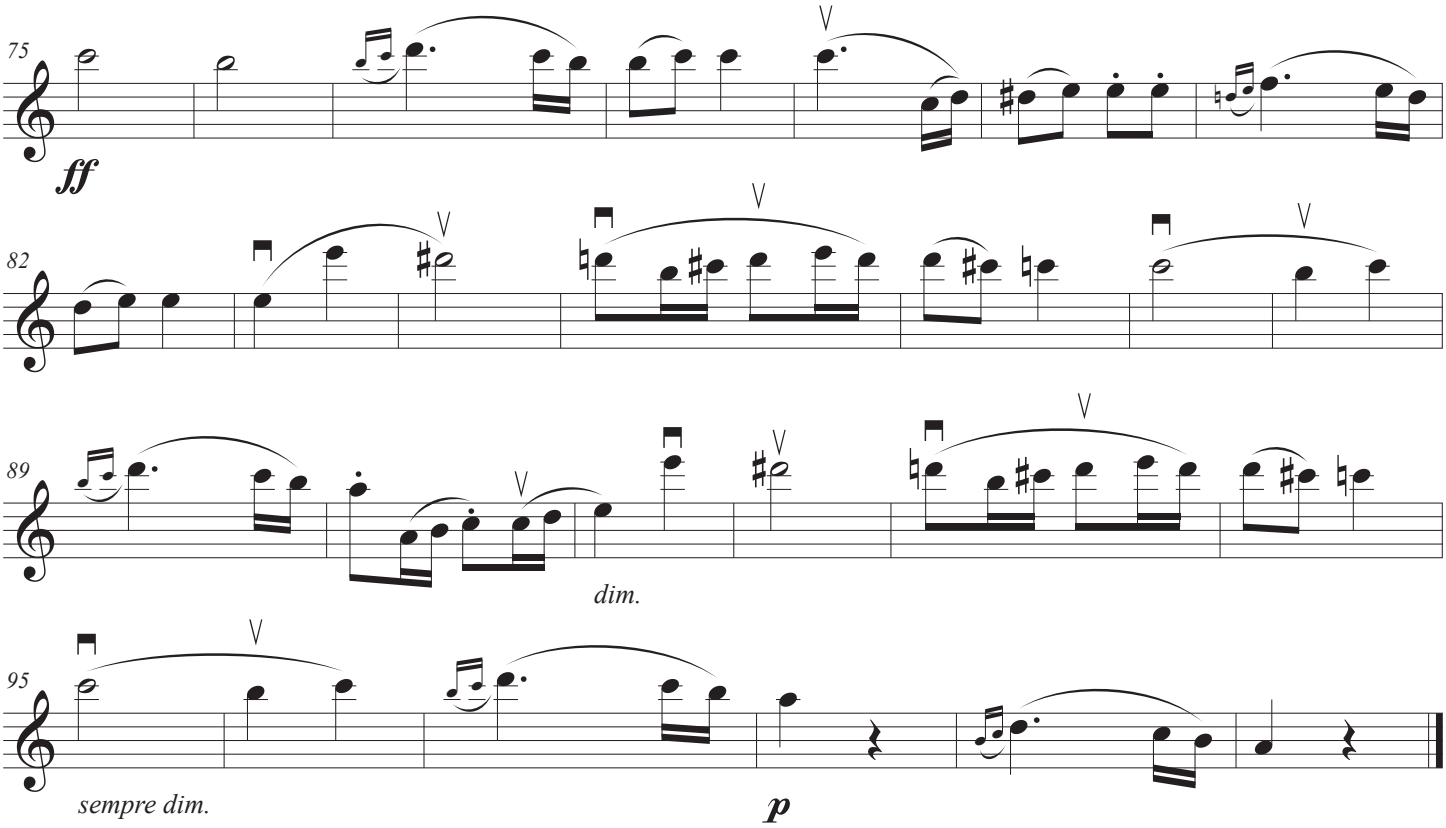


Track 2: a melodic minor scale

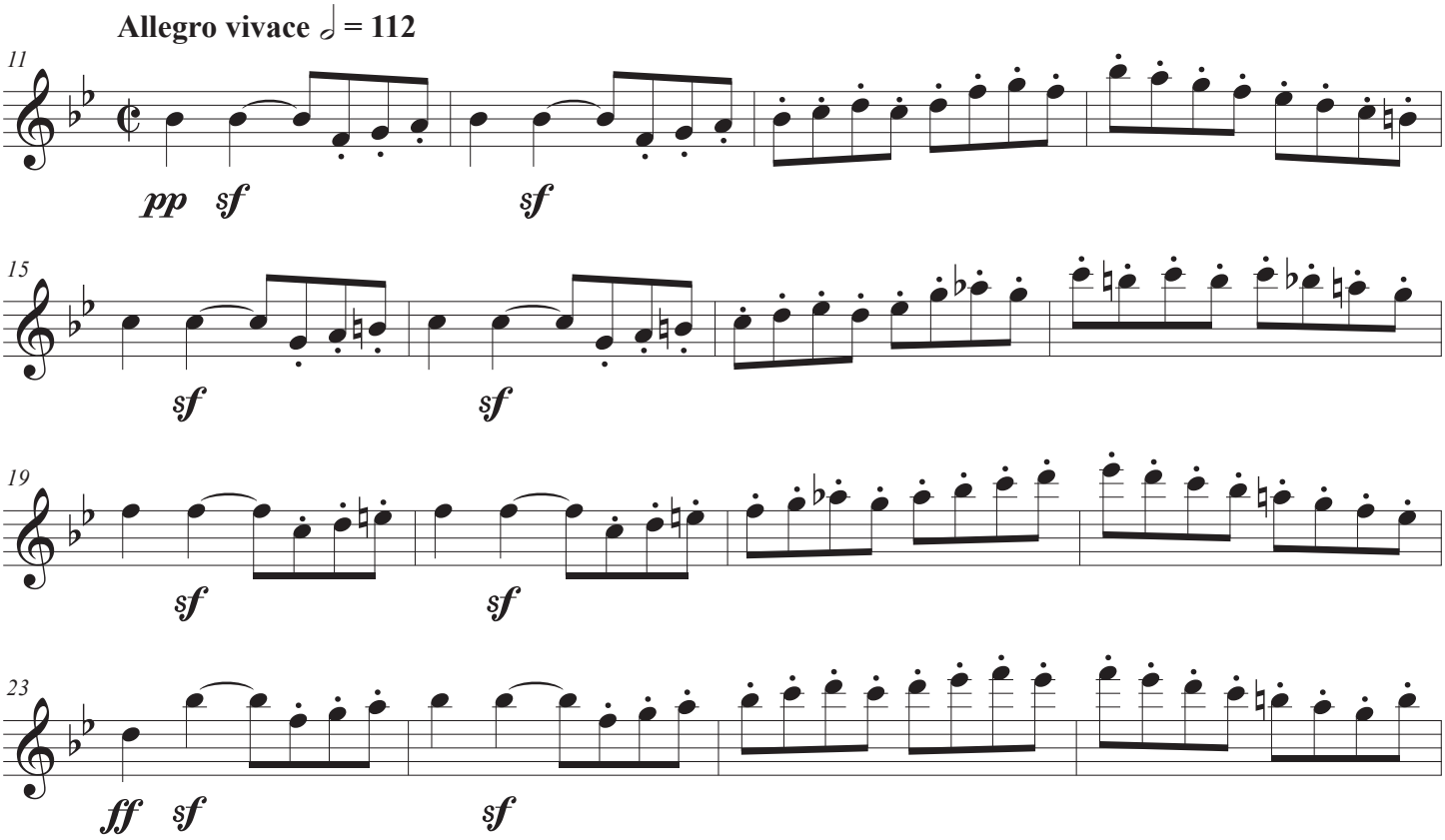


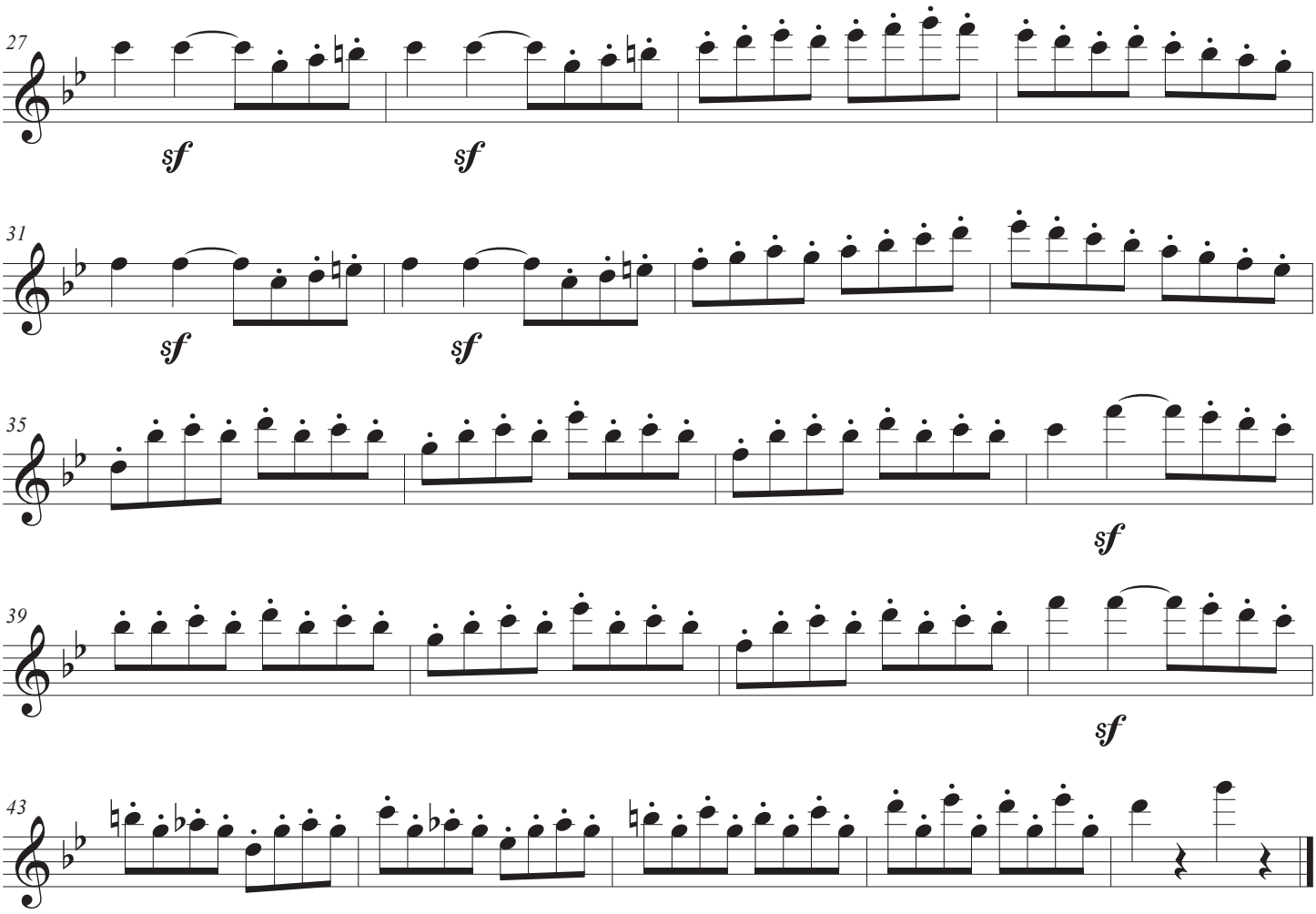
Track 3: Beethoven *Symphony No. 7*, Mvt. 2, m. 51-100





Track 4: Schubert *Symphony No. 2*, Mvt. 1, m. 11-47





Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

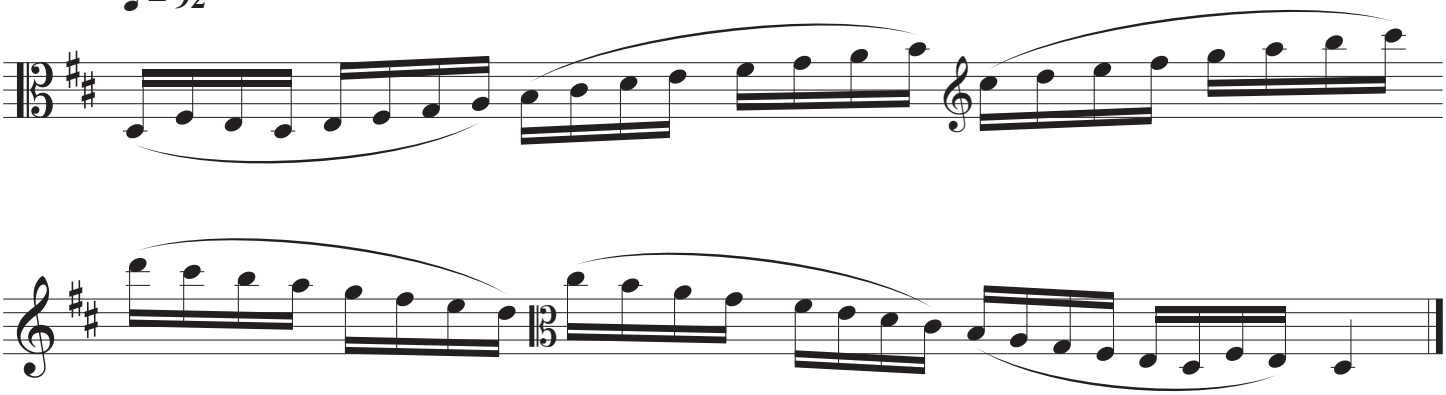
Viola

SET A

Revised:
10-Feb. 2020

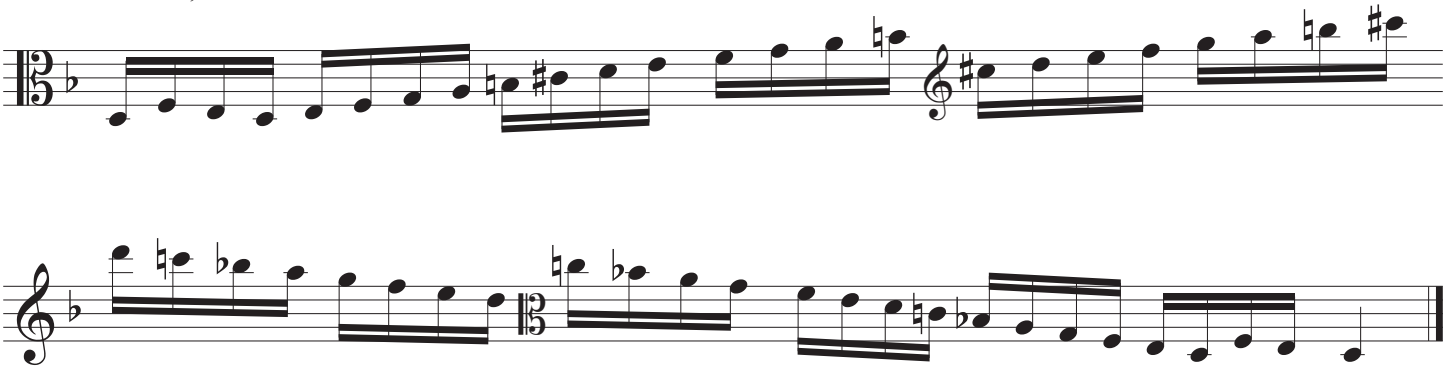
Track 1: D Major scale

♩ = 92



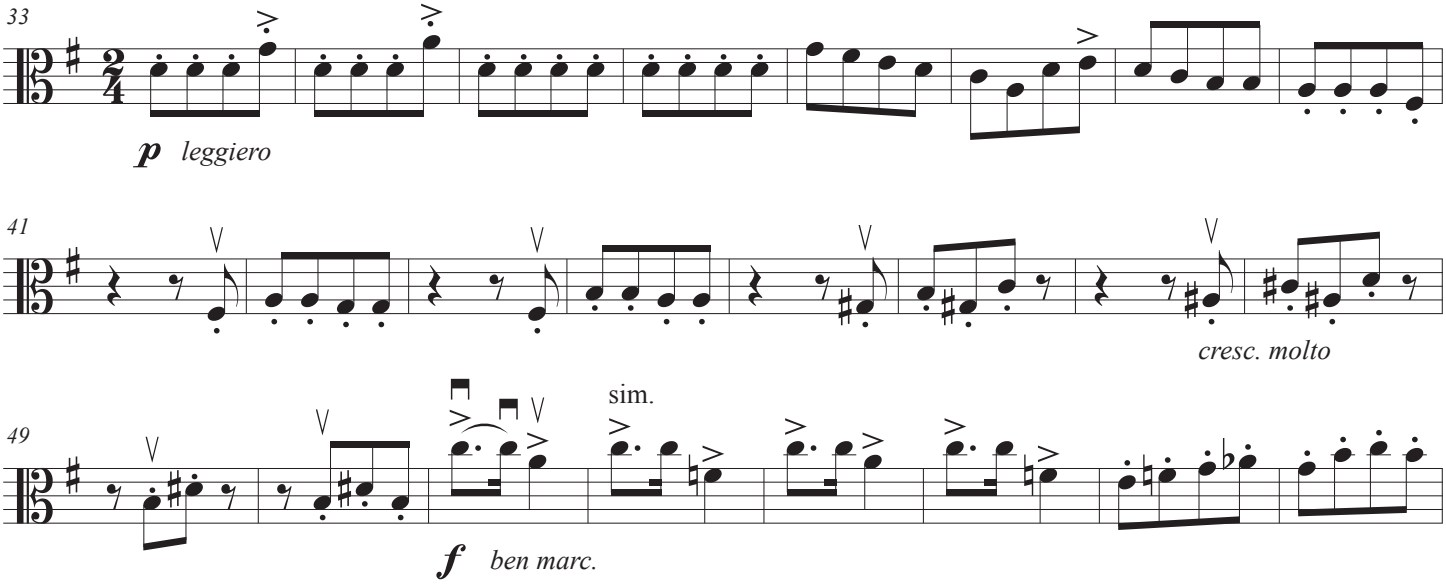
Track 2: d melodic minor scale

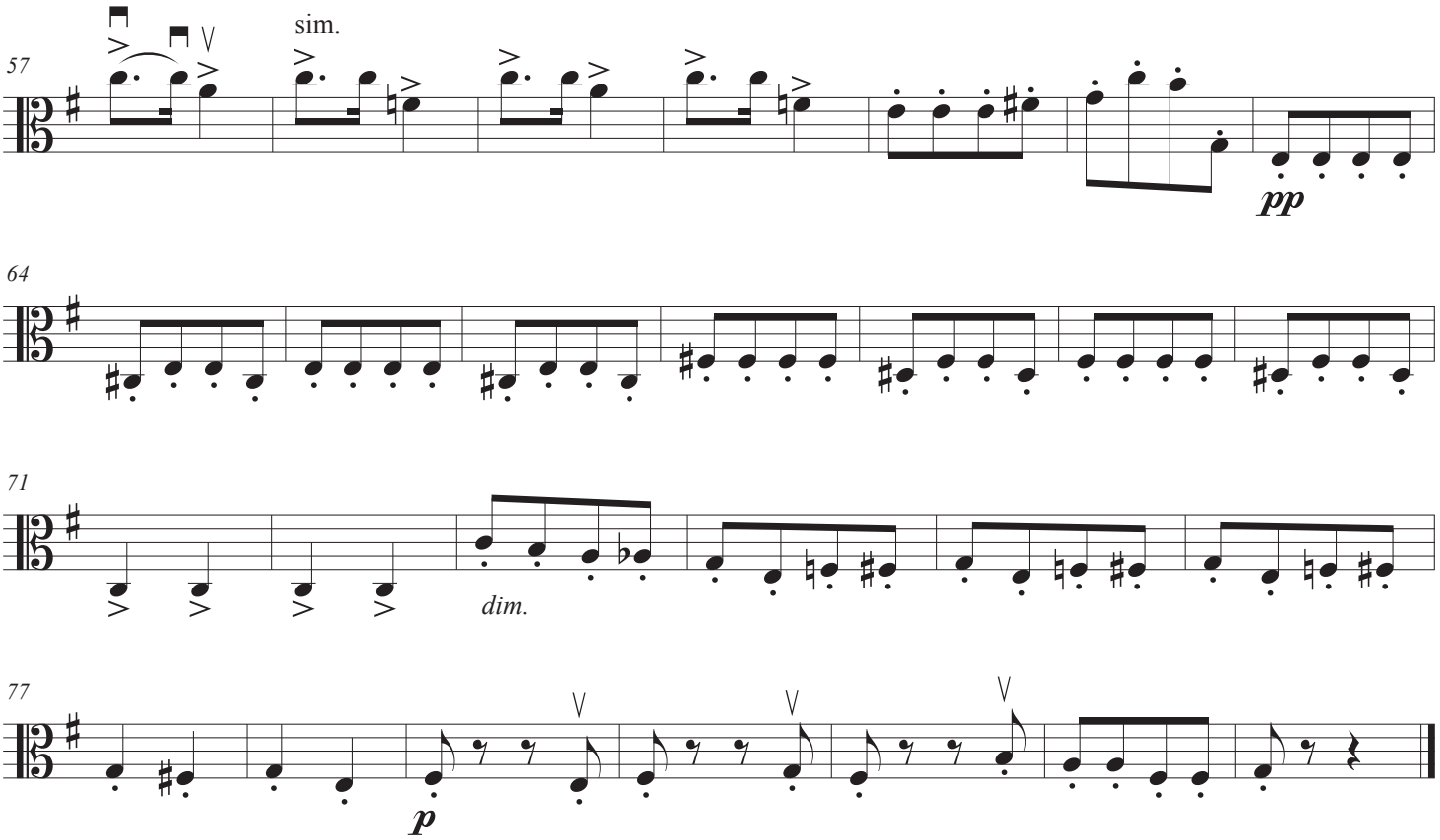
♩ = 80, détaché



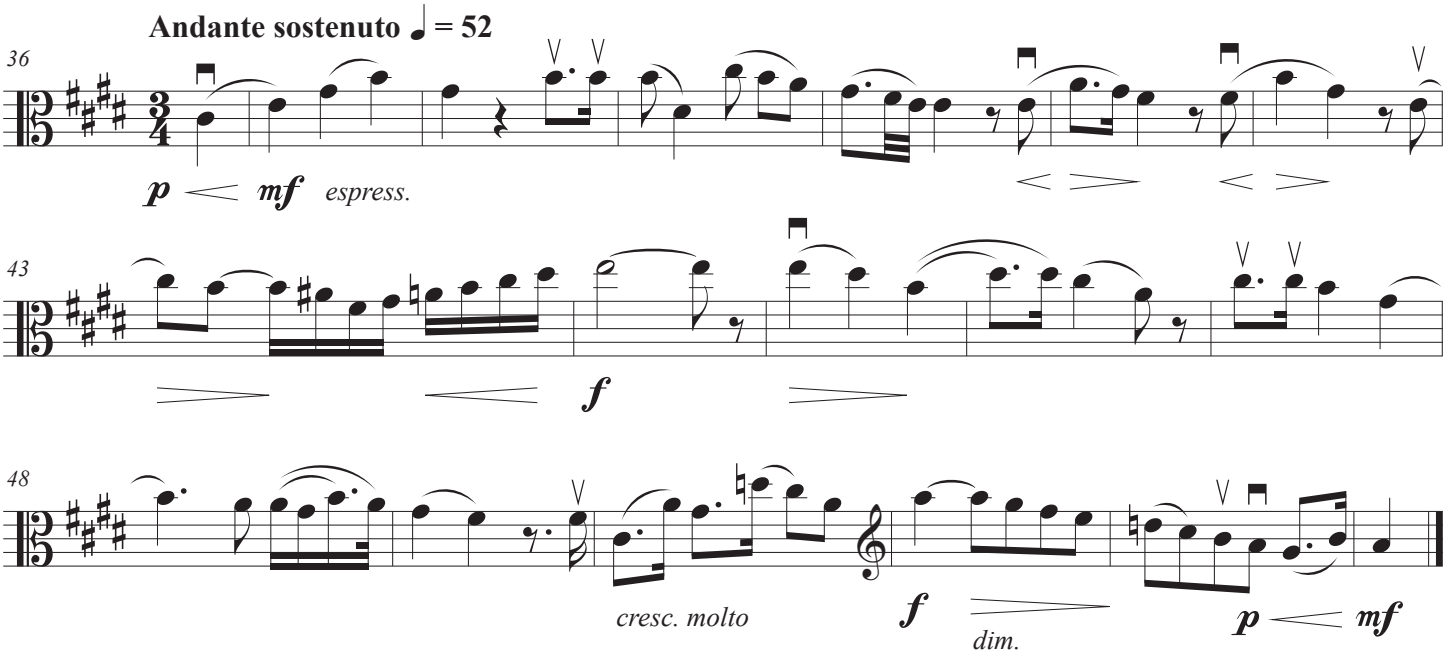
Track 3: Brahms *Symphony No. 2*, Mvt. 3, m. 33-83

Presto ma non assai half note = 80





Track 4: Berlioz *Roman Carnival Overture*, m. 37-53 (w/ pickup)



Track 5: Play a one-minuet excerpt from your solo literature.

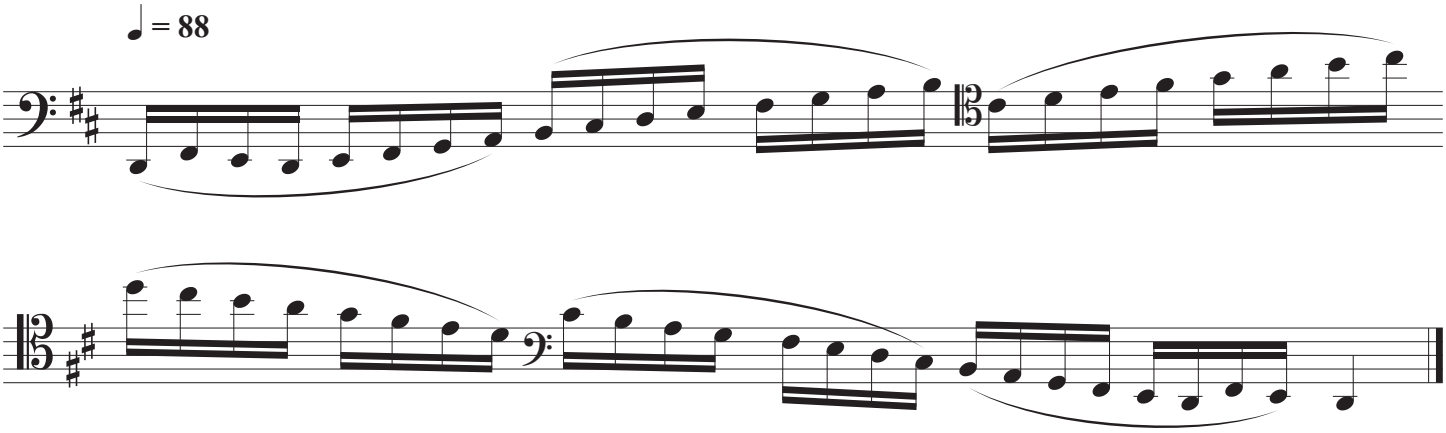
MONTANA ALL-STATE STRING AUDITION MATERIAL

Cello

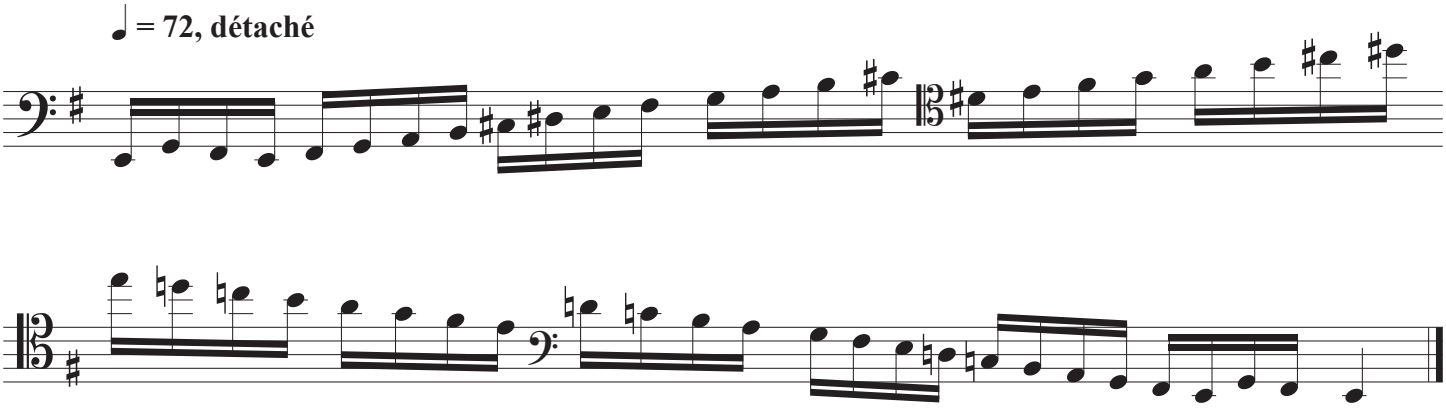
SET A

Revised:
22-Jan. 2020

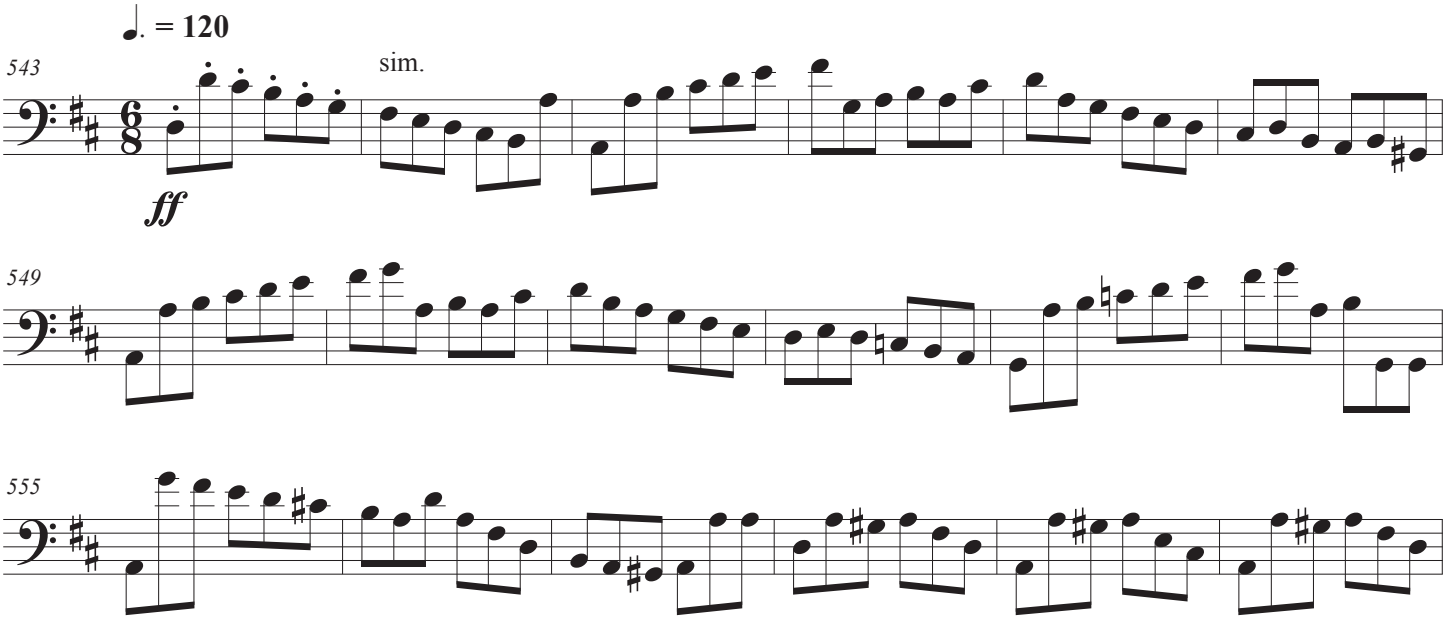
Track 1: D Major scale

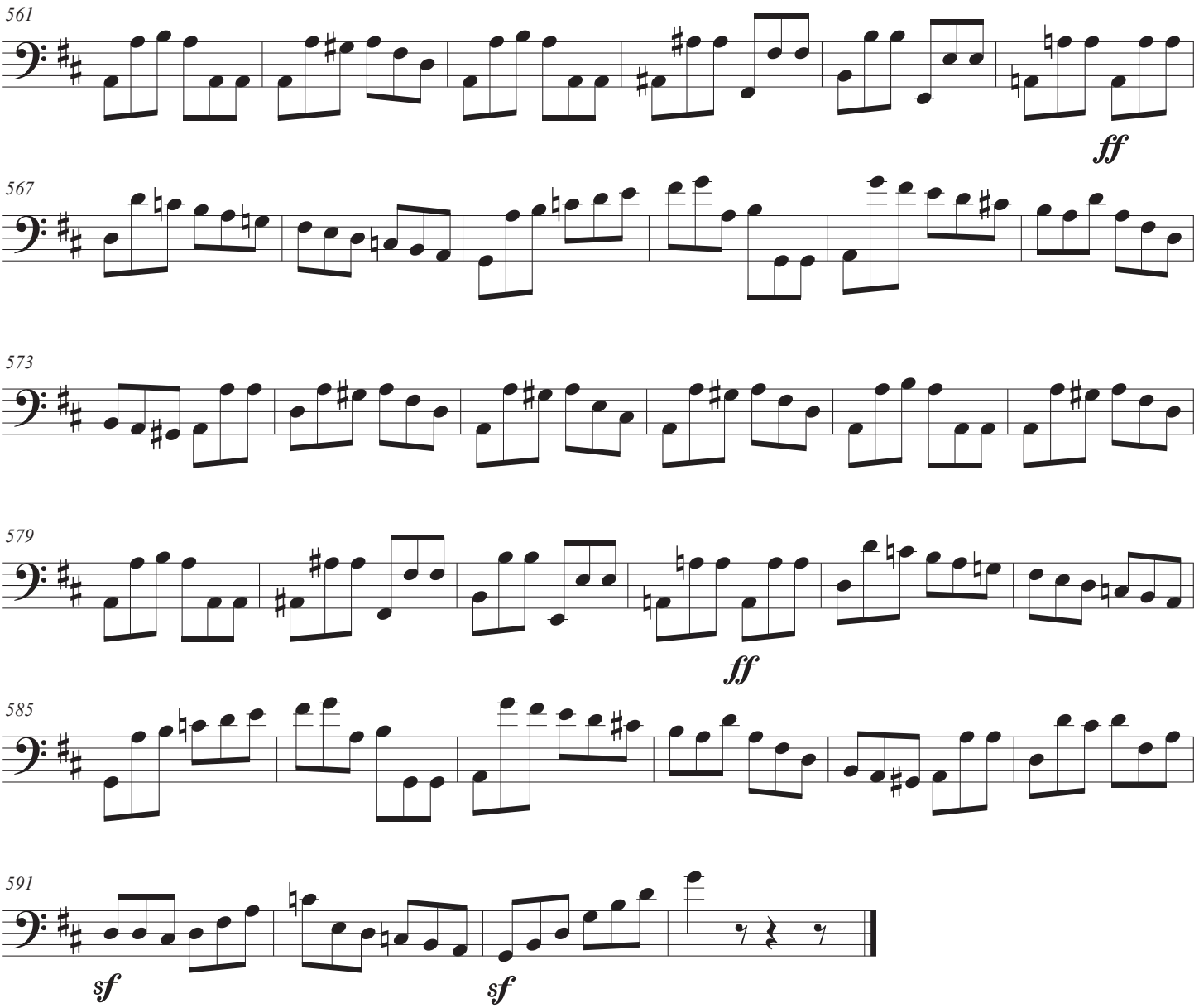


Track 2: e melodic minor scale

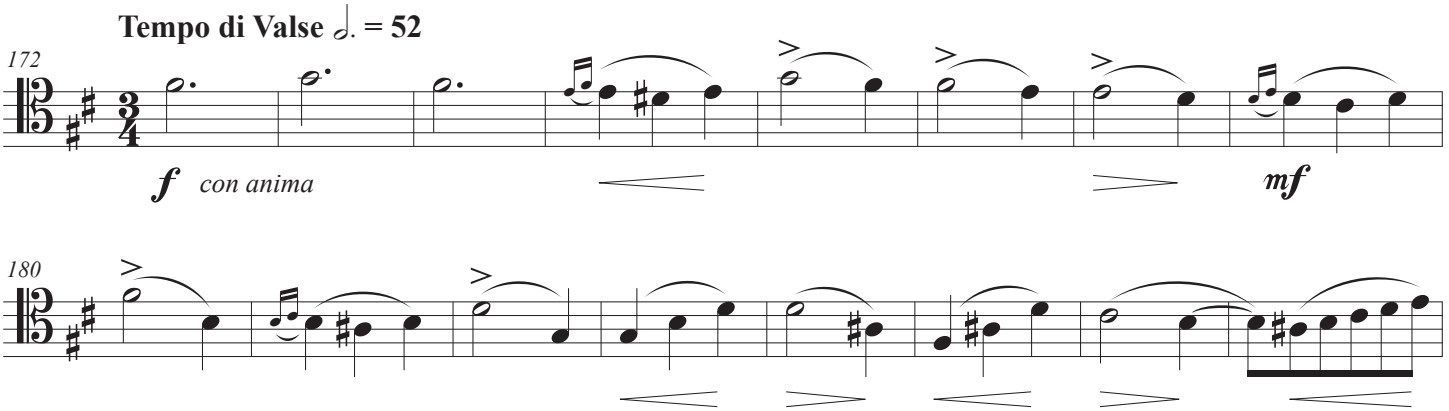


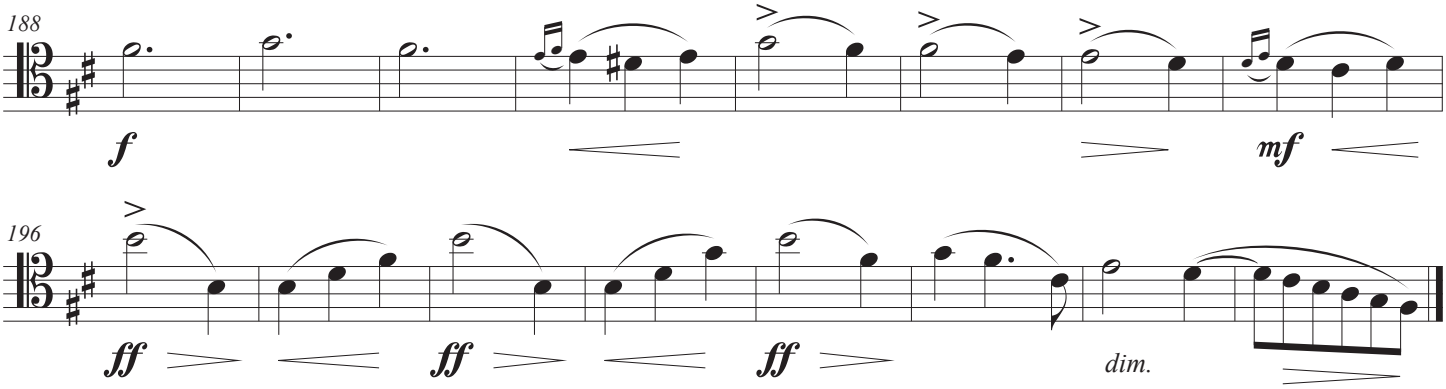
Track 3: Beethoven *Symphony No. 9*, Mvt. 4, m. 543-594





Track 4: Tchaikovsky *Nutcracker: Waltz of the Flowers*, m. 172-203





Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

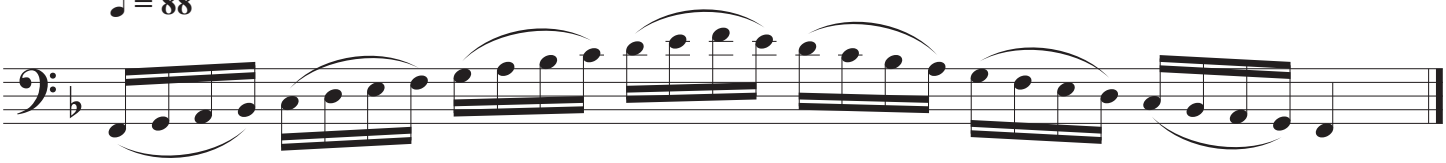
Double Bass

SET A

Revised:
22-Jan. 2020

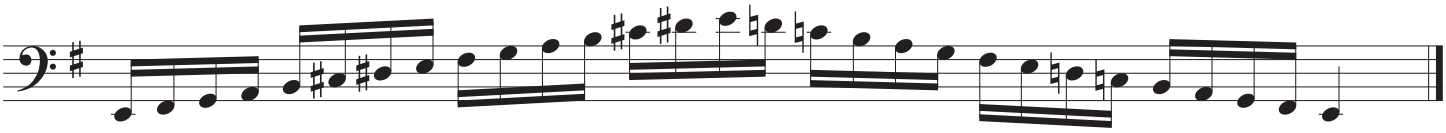
Track 1: F Major scale

♩ = 88



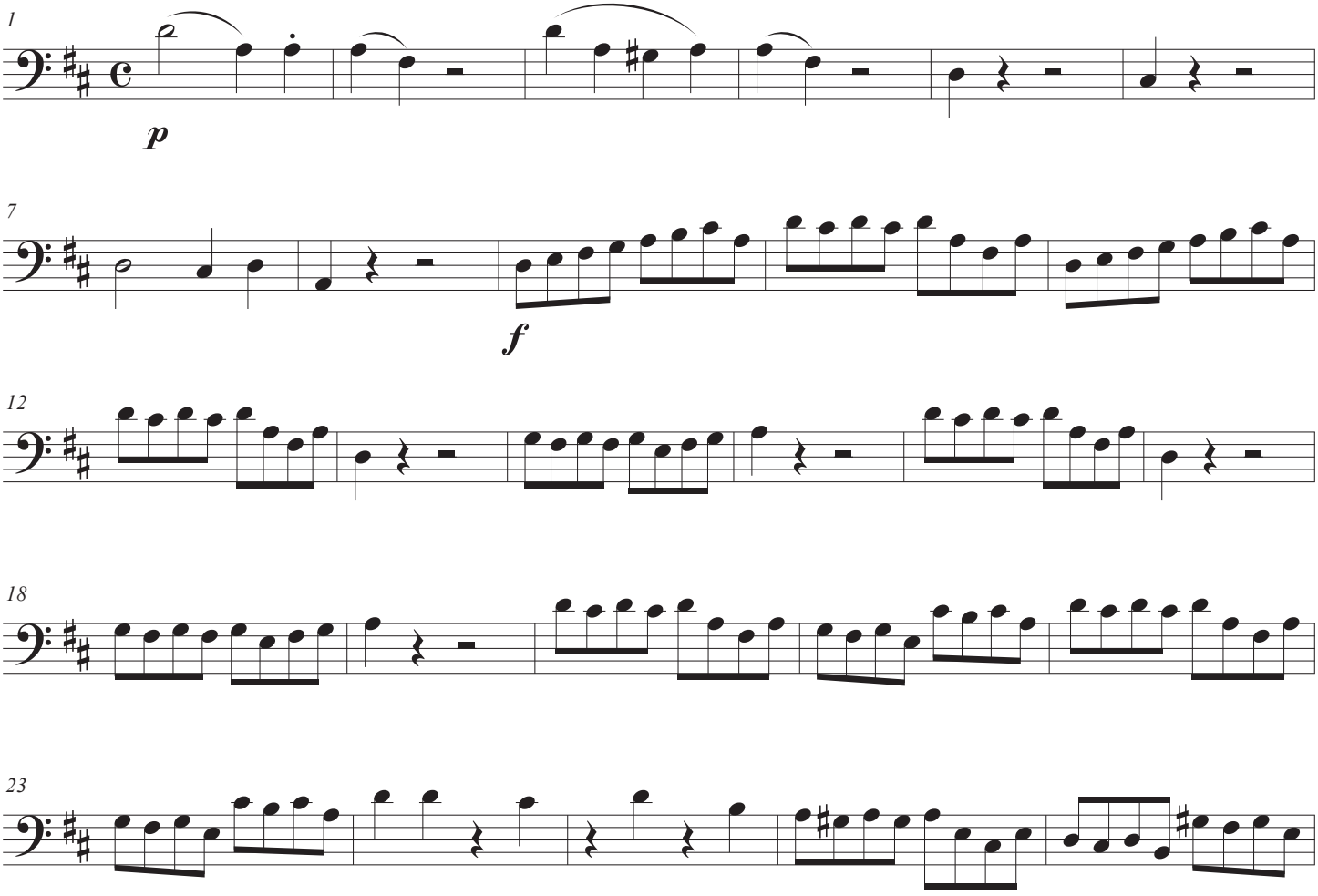
Track 2: e melodic minor scale

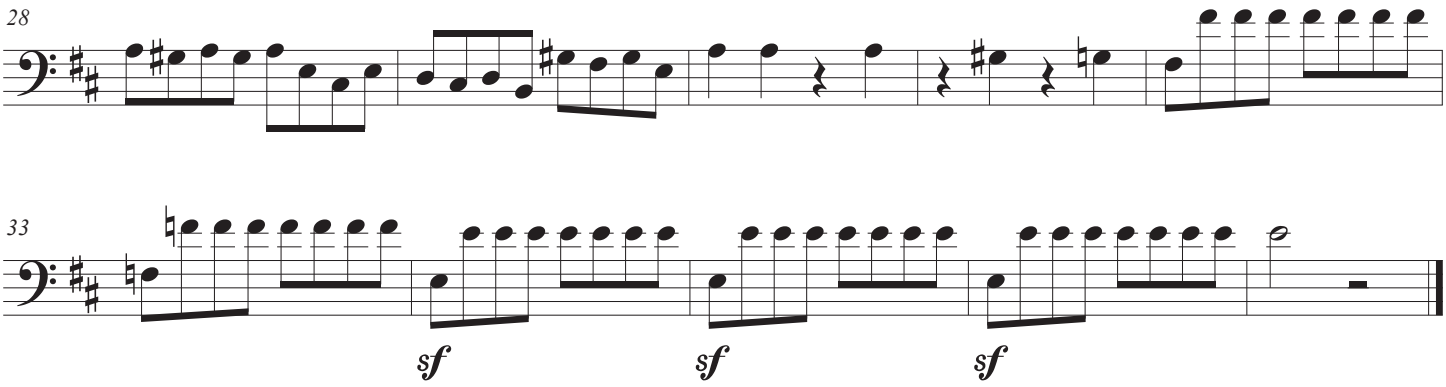
♩ = 72, détaché



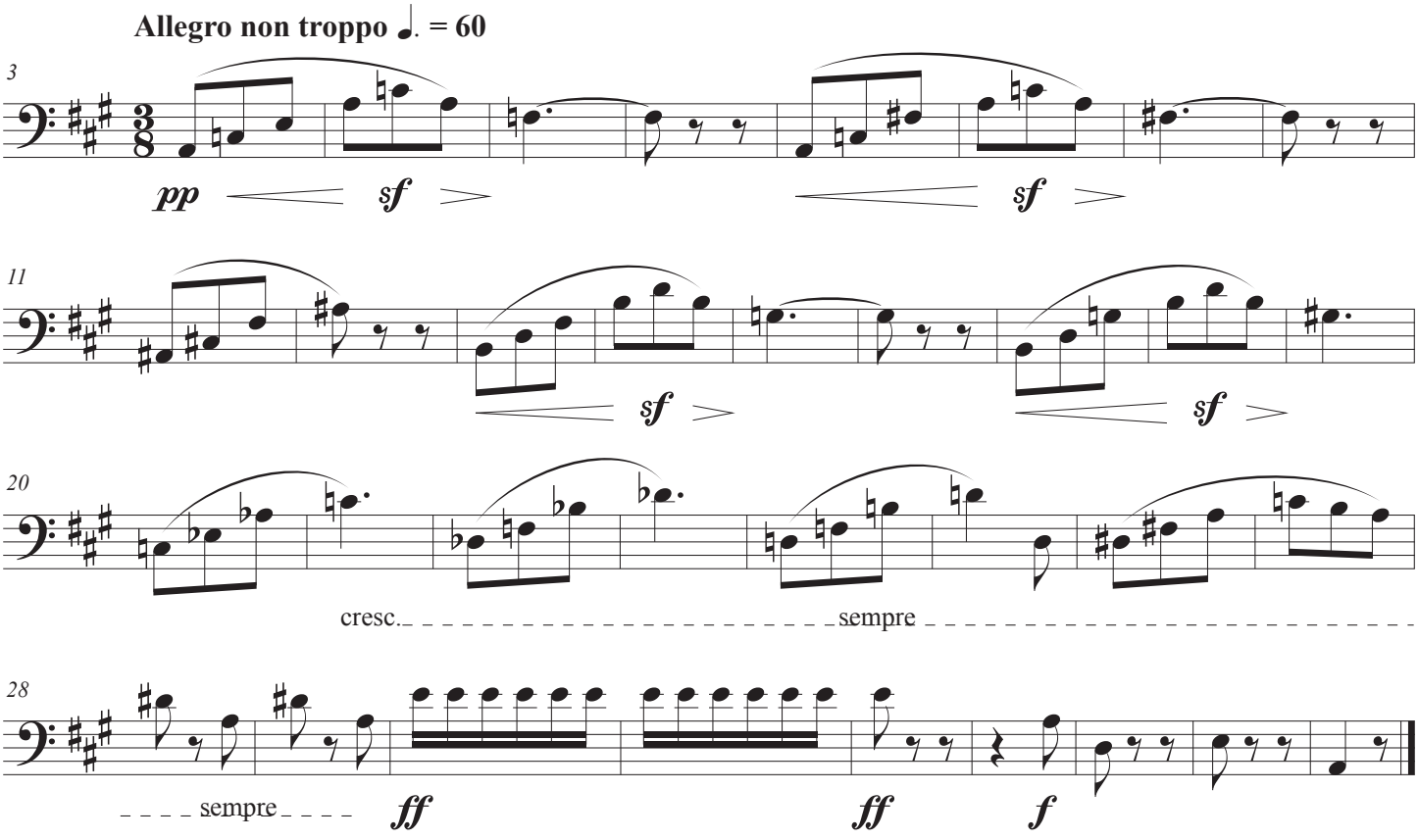
Track 3: Mozart *Symphony No. 35*, Mvt. 4, m. 1-37

Presto 𝅗𝅥 = 132





Track 4: Berlioz *Symphonie Fantastique*, Mvt. 2, m. 3-36



Track 5: Play a one-minuet excerpt from your solo literature.

MONTANA ALL-STATE STRING AUDITION MATERIAL

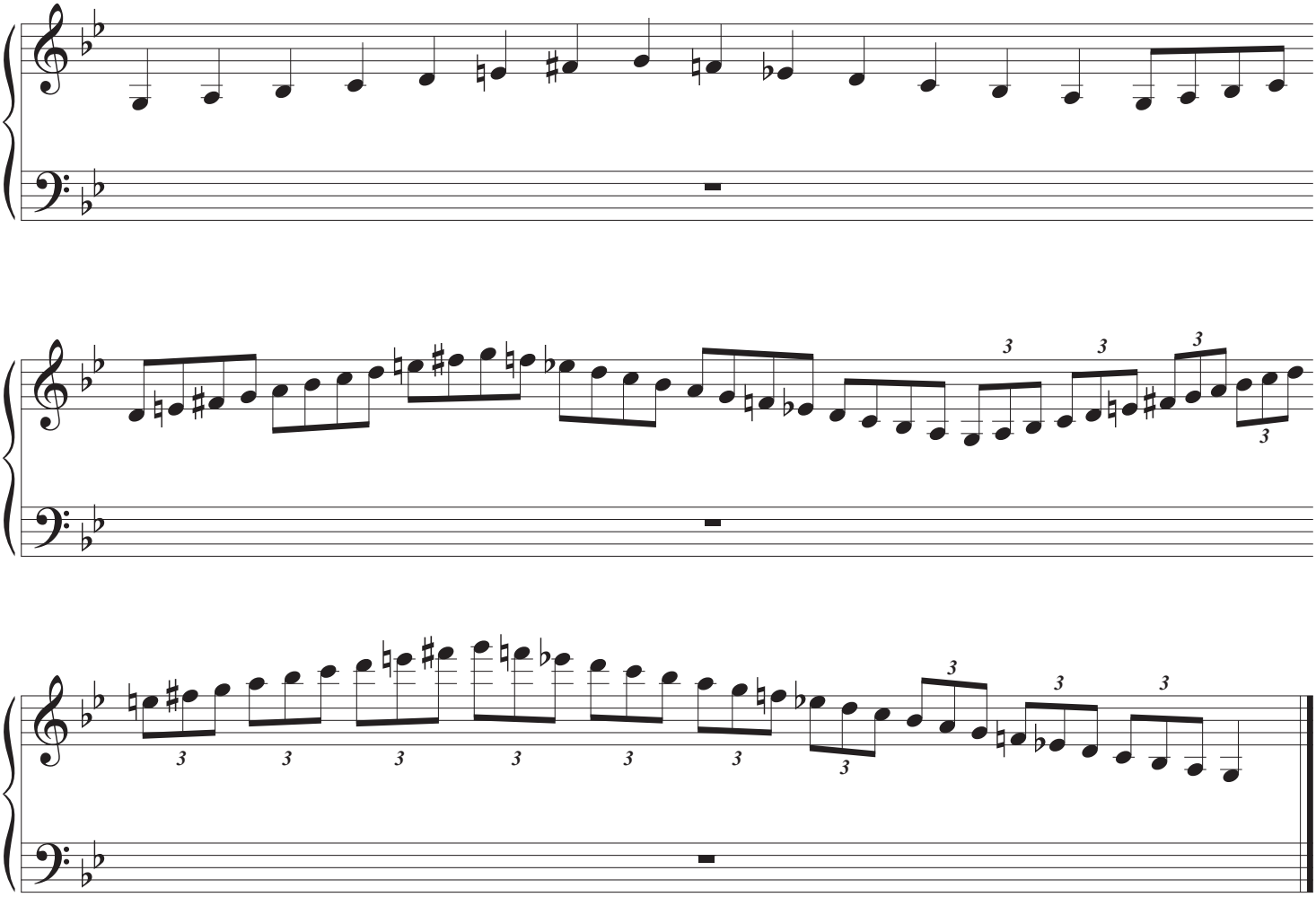
Harp

SET A

Revised
22-Jan. 2020

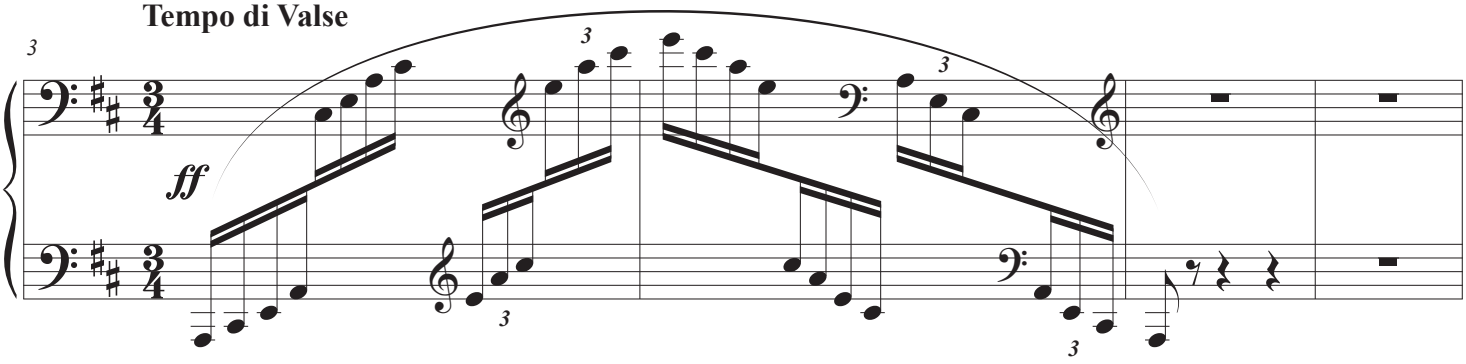
Track 1: g melodic minor scale

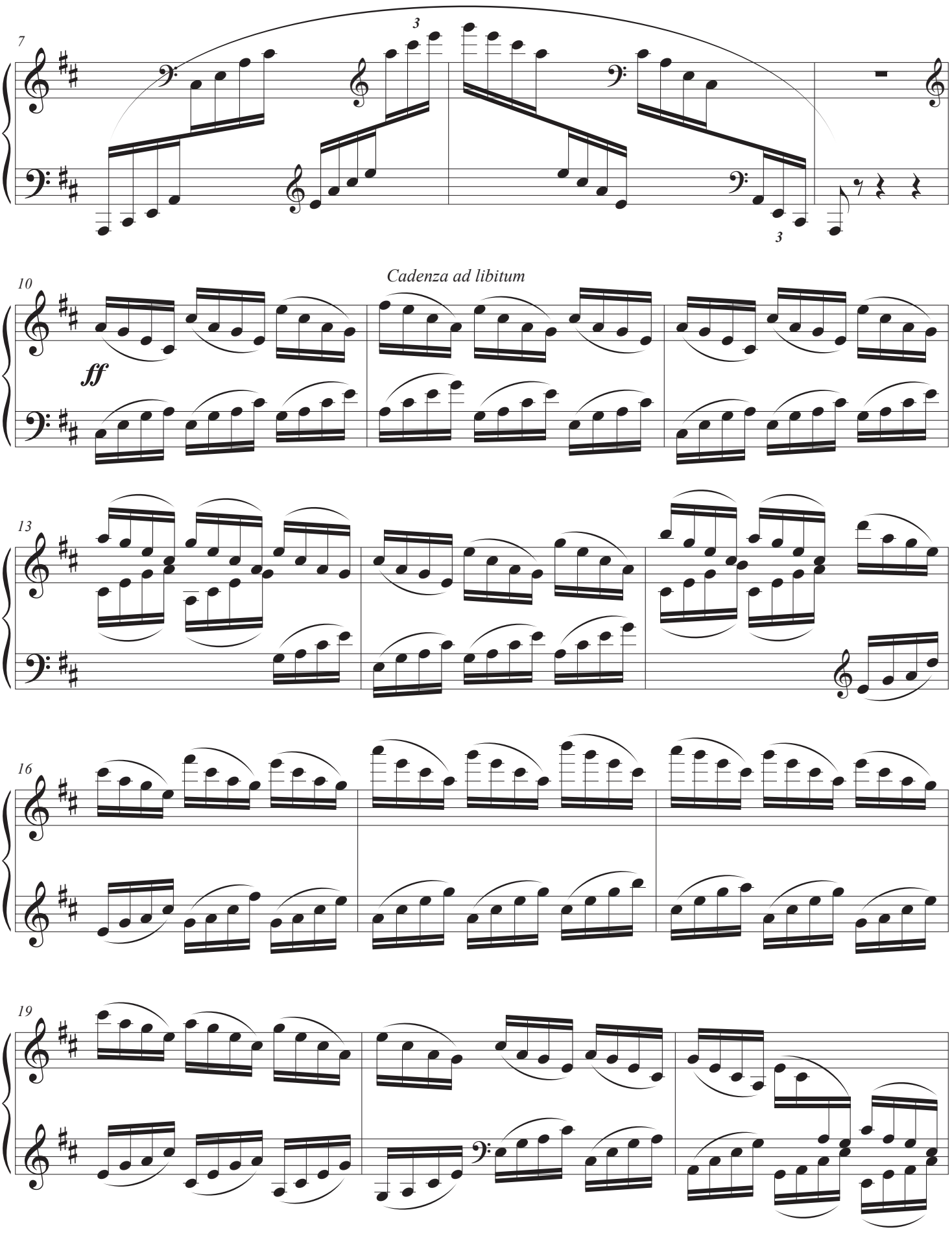
Maintain same tempo throughout

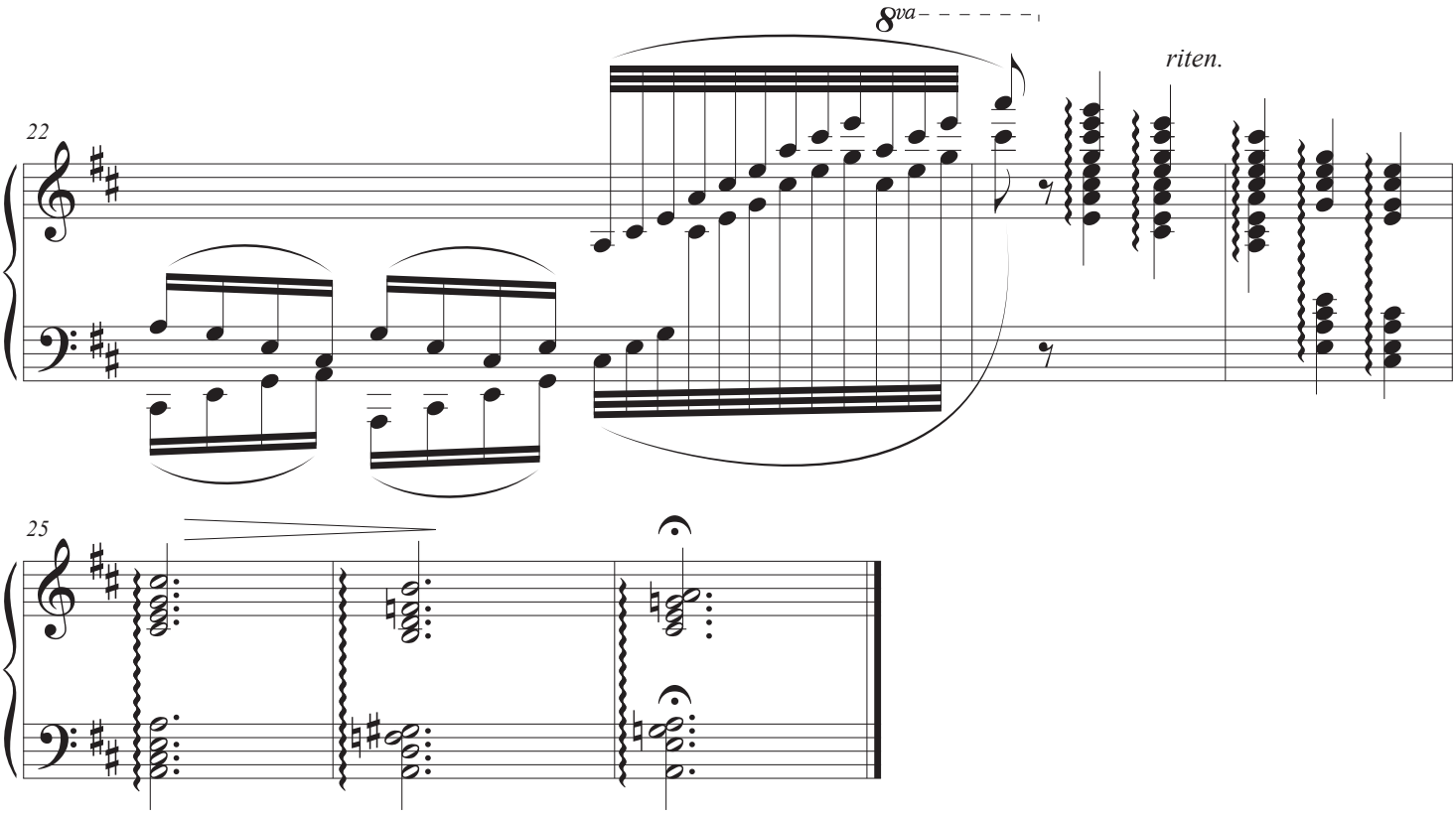


Track 2: Tchaikovsky *Nutcracker: Waltz of the Flowers*, m. 3 start

Tempo di Valse

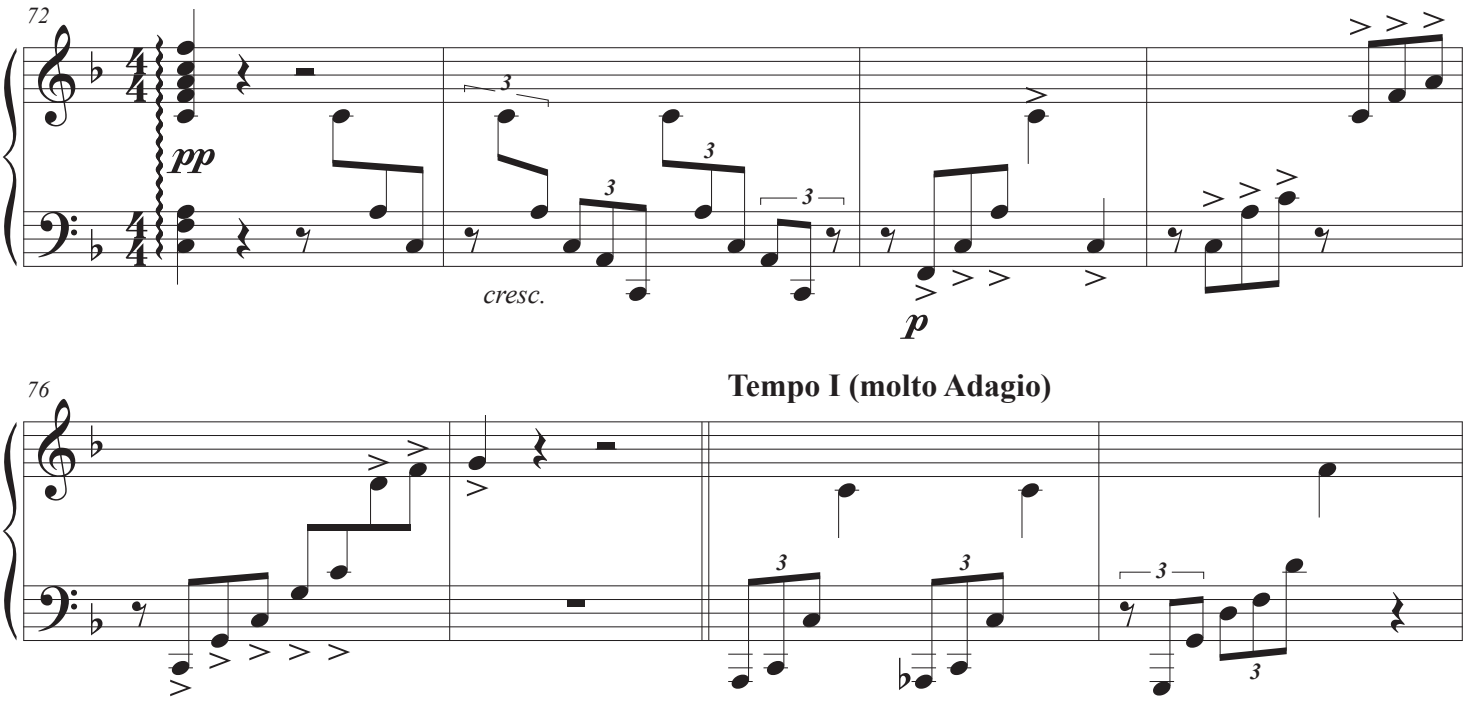


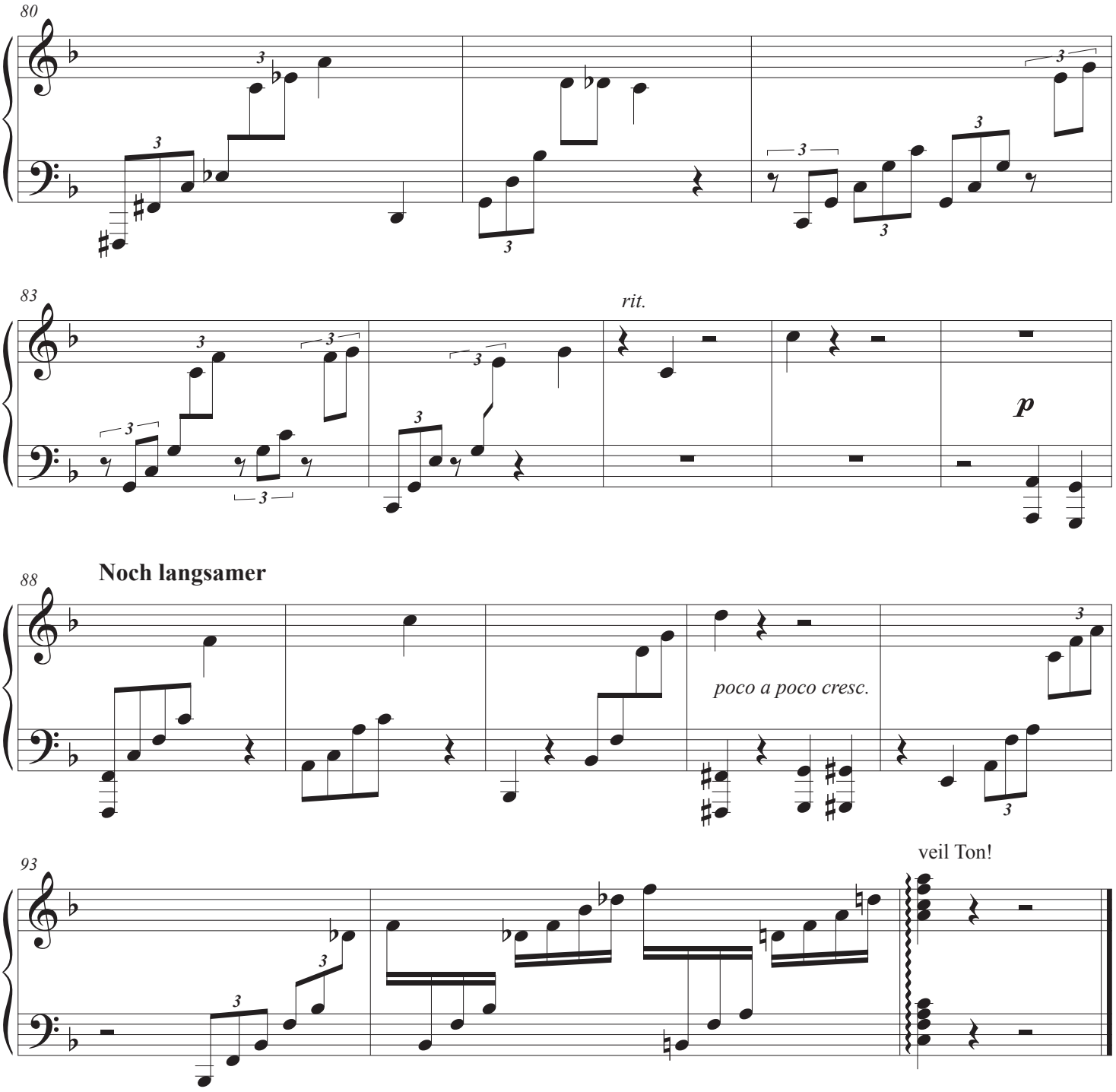

7
3
3
10
Cadenza ad libitum
ff
13
16
19



Track 3: Mahler *Symphony No. 5*, Mvt. 4, m. 72-95

Sehr langsam.




80
83
rit.
p
88
Noch langsamer
poco a poco cresc.
93
veil Ton!