



MONTANA HIGH SCHOOL ASSOCIATION

**PROMOTING SUCCESS ON THE COURT, ON THE FIELD, ON STAGE,
AND EVERYWHERE ELSE UNDER THE BIG SKY SINCE 1921**

February 2026

TO: MHS 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 MHS 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 MHS 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.



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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.



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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.



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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 MHS Association 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 MHS Association 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



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We have established a webpage for MHSAA 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](#)



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All-State Music Festival Student Conduct Code

1. Students are expected to be model citizens at all times while attending MHS 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 MHS 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 MHS 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 MHS 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.



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Montana High School Association 2026 MHS 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 MHS All-State Chair.

| Name of Student | Instrument/Voice | Considered for Orchestra (Check Box) |
|-----------------|------------------|--------------------------------------|
| 1. | | <input type="checkbox"/> |
| 2. | | <input type="checkbox"/> |
| 3. | | <input type="checkbox"/> |
| 4. | | <input type="checkbox"/> |
| 5. | | <input type="checkbox"/> |
| 6. | | <input type="checkbox"/> |
| 7. | | <input type="checkbox"/> |
| 8. | | <input type="checkbox"/> |
| 9. | | <input type="checkbox"/> |
| 10. | | <input type="checkbox"/> |
| 11. | | <input type="checkbox"/> |
| 12. | | <input type="checkbox"/> |
| 13. | | <input type="checkbox"/> |
| 14. | | <input type="checkbox"/> |
| 15. | | <input type="checkbox"/> |

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 MHS Music Booklet.

Principal's Signature: _____ Date: _____

Music Director's Signature: _____ Date: _____

Email for Music Director: _____

School: _____ City: _____



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Duplicate form as necessary.



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MHSA ALL-STATE MUSIC FESTIVAL AUDITION MATERIALS

SET A

Needs Added

Each February, the MHSAA 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 MHSAA 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 Quarter note = mm. 120
(take 2nd ending)
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

Allegro ♩ = c. 132 Legato-tongued

Musical score for Chromatic Scale, Allegro, Legato-tongued. The score is written in treble clef, common time (C), and consists of three staves. The first staff shows the ascending chromatic scale from C4 to C5. The second staff shows the descending chromatic scale from C5 to C4. The third staff shows the descending chromatic scale from C4 to B3, ending with a double bar line.

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

Kohler

Allegro agitato ♩ = c. 120

Musical score for Etude #1, Allegro agitato. The score is written in treble clef, 3/8 time, and consists of four staves. The key signature has two flats (B-flat and E-flat). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

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

Allegro ♩ = c. 120

Rapidly and Joyfully

Bach

The musical score for Etude #2 is written in 2/4 time. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes several accents. The second staff features a dynamic marking of *p* followed by *mf*. The third staff includes a *cresc* marking, followed by *f* and *mf*. The fourth staff starts with *f* and has another *f* marking later. The fifth staff begins with *p* and ends with *mf*. The sixth staff starts with *p* and concludes with a final flourish.

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

Andante ♩ = 69

Bach

The musical score for Etude #3 is written in 3/4 time. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a slur. The second staff features a dynamic marking of *f* and includes a slur. The third staff concludes the piece with a final flourish.

*The short inverted 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

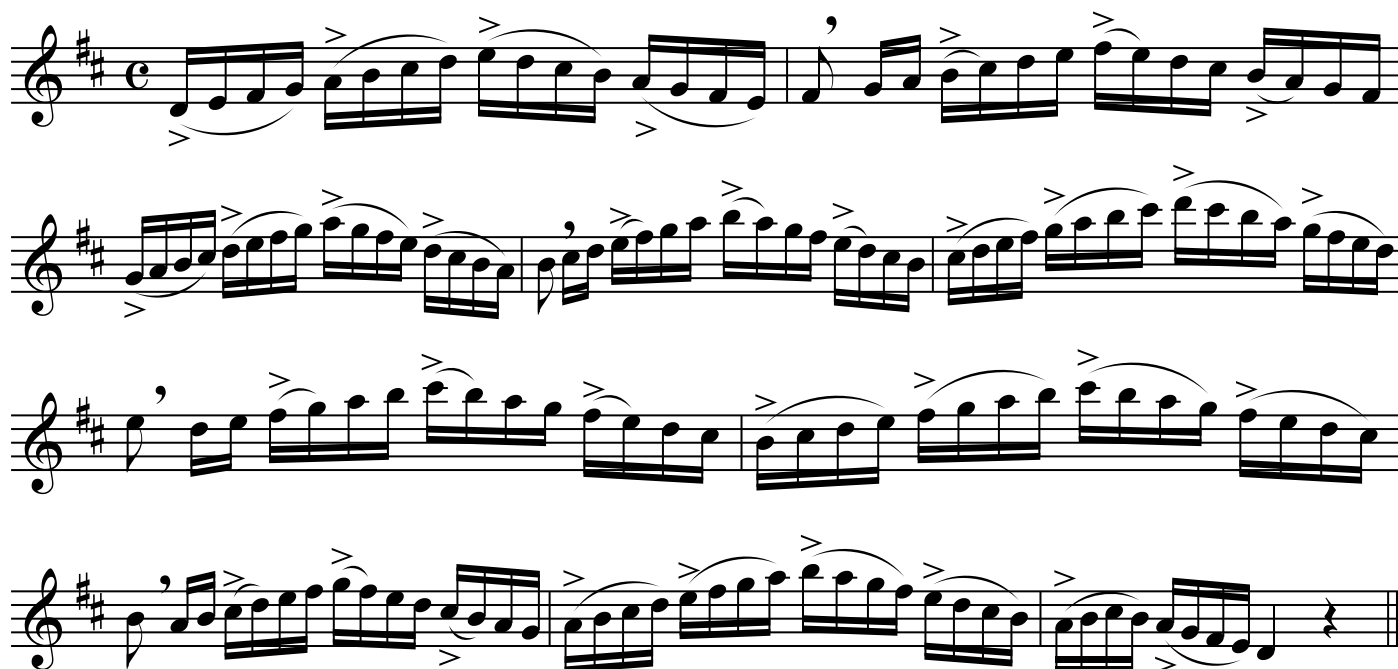
Allegro ♩ = c. 132 **Legato-tongued**



Musical notation for a chromatic scale in C major, starting on C4 and ending on C5. The scale is written in treble clef with a common time signature (C). The tempo is marked Allegro (♩ = c. 132) and the articulation is Legato-tongued. The scale consists of two lines of music: the first line covers the ascending scale from C4 to C5, and the second line covers the descending scale from C5 to C4.

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

Moderato ♩ = c. 92-104



Musical notation for Etude #1, "Rubank Advanced Method for Oboe, Vol. 1," pg.16. The piece is in G major (one sharp) and common time (C). The tempo is marked Moderato (♩ = c. 92-104). The notation consists of four staves of music, featuring a complex rhythmic pattern of eighth and sixteenth notes with various articulations such as accents (>) and slurs.

ALL STATE OBOE-SET A

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

Andante ♩ = c. 80

p *cresc.* *sf* *p* *p* *p* *p* *smorzando* *p*

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

Leggiero ♩ = c. 88

p *sempre stacc.* *f*

ALL STATE BASSOON-SET A

CHROMATIC SCALE

Allegro ♩ = c. 132

Legato-tongued

Musical score for Chromatic Scale, featuring two staves in bass clef with a key signature of two flats and a common time signature. The score consists of two systems. The first system has two staves of music, with a fermata over the final measure of the second staff. The second system has one staff of music, also ending with a fermata. The piece is marked 'Allegro' with a tempo of approximately 132 beats per minute and 'Legato-tongued'.

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

Allegro moderato ♩ = c. 112

Musical score for Etude #1, featuring five staves in bass clef with a key signature of two flats and a common time signature. The score is marked 'Allegro moderato' with a tempo of approximately 112 beats per minute. The piece begins with a piano (*p*) dynamic. The score consists of five systems of music, each with one staff. The first system includes a piano (*p*) dynamic marking. The piece concludes with a fermata over the final measure of the fifth staff.

ALL STATE BASSOON-SET A

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

Allegro ♩ = c. 92

The musical score for Etude #2 consists of three staves of music in bass clef, B-flat major, and 2/4 time. The tempo is marked 'Allegro' with a quarter note equal to approximately 92 beats per minute. The dynamic is mezzo-forte (*mf*). The first staff begins with a *mf* dynamic marking. The music features a series of eighth-note patterns, often beamed in groups of four, with slurs indicating phrasing. The piece concludes with a double bar line.

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

Allegro vivace ♩ = c. 84

The musical score for Etude #3 consists of two staves of music in bass clef, D major, and 6/8 time. The tempo is marked 'Allegro vivace' with a quarter note equal to approximately 84 beats per minute. The dynamic is piano (*p*). The music features eighth-note patterns with accents (>) and slurs. The piece concludes with a double bar line.

ALL-STATE CLARINET - SET A

CHROMATIC SCALE

Allegro ♩ = c. 132 Legato-tongued

Musical score for Chromatic Scale, featuring three staves of music in treble clef, common time (C), and a key signature of one flat (B-flat). The tempo is Allegro (♩ = c. 132) and the articulation is Legato-tongued. The first staff shows the ascending chromatic scale from C4 to C5. The second staff shows the descending chromatic scale from C5 to C4. The third staff shows the descending chromatic scale from C4 to B3.

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

Moderato ♩ = c. 60

Musical score for Etude #1, featuring four staves of music in treble clef, 2/2 time, and a key signature of one flat (B-flat). The tempo is Moderato (♩ = c. 60). The score includes various dynamics and articulations: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *p dolce* (piano dolce). The piece features slurs, accents, and triplets. The first staff starts with *p* and ends with *p*. The second staff starts with *f* and includes *mf* markings. The third staff starts with *p* and includes *mf* markings and triplets. The fourth staff starts with *f* and includes *p dolce* and *p* markings.

ALL-STATE CLARINET - SET A

Musical score for All-State Clarinet Set A, featuring two staves of music. The first staff begins with a dynamic marking of *f* and includes a *p* dynamic marking with a hairpin. The second staff begins with a dynamic marking of *p* and includes a *cresc.* marking and a *f* dynamic marking. The music consists of eighth and sixteenth notes with various articulations and slurs.

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

Musical score for Etude #2, Rubank Advanced Method for Clarinet Vol. 1, pg. 42. The tempo is marked *Gravement* with a quarter note equal to 60 (♩ = 60). The score consists of two staves of music. The first staff begins with a dynamic marking of *ff* and includes a *pp* dynamic marking and a *f* dynamic marking. The second staff begins with a dynamic marking of *pp* and includes a *f* dynamic marking. The music is in 3/4 time and features eighth and sixteenth notes with various articulations and slurs.

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

Musical score for Etude #3, Rubank Advanced Method for Clarinet Vol. 1, pg. 50. The tempo is marked *Moderato* with a quarter note equal to approximately 88 (♩ = c. 88). The score consists of four staves of music. The music is in common time (C) and features eighth and sixteenth notes with various articulations and slurs.

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

Allegro ♩ = c. 132 Legato-tongued

The chromatic scale is written in treble clef with a common time signature (C). It consists of three staves of music. The first staff contains the ascending half-note chromatic scale from C4 to C5. The second staff contains the descending half-note chromatic scale from C5 to C4. The third staff contains the descending half-note chromatic scale from C4 to C3. The tempo is marked 'Allegro' with a quarter note equal to approximately 132 beats per minute, and the performance instruction is 'Legato-tongued'.

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

Allegro ♩ = c. 112

The etude is written in treble clef with a 2/4 time signature. It consists of three staves of music. The first staff contains the first four measures, featuring eighth-note patterns with slurs and accents. The second staff contains the next four measures, continuing the eighth-note patterns. The third staff contains the final two measures, ending with a double bar line. The tempo is marked 'Allegro' with a quarter note equal to approximately 112 beats per minute.

ALL STATE ALTO AND BASS CLARINET

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

Moderato $\text{♩} = c. 100$

Musical score for Etude #2, Moderato, 6/8 time signature. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Moderato' with a quarter note equal to approximately 100 beats per minute. The music features a series of eighth-note patterns, often beamed in groups of six, with some slurs and accents. The second staff continues the eighth-note patterns, and the third staff concludes the piece with a final cadence.

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

Allegro $\text{♩} = c. 60$

Musical score for Etude #3, Allegro, 3/4 time signature. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to approximately 60 beats per minute. The music features a series of eighth-note patterns, often beamed in groups of six, with some slurs and accents. The second staff continues the eighth-note patterns. The third staff includes a repeat sign and a dynamic marking of *p* (piano). The fourth staff includes dynamic markings of *p* and *mf* (mezzo-forte). The fifth staff concludes the piece with a final cadence.

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

Allegro ♩ = c. 132 Legato-tongued

The musical score for the Chromatic Scale consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Allegro' with a metronome marking of approximately 132 beats per minute. The performance instruction 'Legato-tongued' is written above the first staff. The music is a chromatic scale starting on B-flat, moving up and then down through all twelve chromatic notes. The second staff continues the scale, and the third staff concludes with a final note and a double bar line.

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

Allegro furioso ♩ = c. 104

The musical score for Etude #1 consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Allegro furioso' with a metronome marking of approximately 104 beats per minute. The music is a complex, rhythmic study featuring sixteenth and thirty-second notes, often beamed together. The first staff includes dynamic markings of *f* (forte) and *mf* (mezzo-forte), and a *cresc.* (crescendo) marking. The second staff begins with a *f* marking. The third staff includes a *mf* marking and a *cresc.* marking. The fourth and fifth staves continue the complex rhythmic patterns. The sixth staff concludes the piece with a final note and a double bar line.

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

Largo lagrimoso $\text{♩} = 84$ (in 6)

Musical score for Etude #2, "48 Studies for Saxophone, Etude 27". The score is written in treble clef, 3/4 time signature, and B-flat major. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff features a piano (*p*) dynamic and includes a trill (*tr*) and a sixteenth-note triplet (*6*). The fourth staff includes a sixteenth-note triplet (*6*) and a crescendo (*cresc.*). The fifth staff features a forte (*f*) dynamic and includes a trill (*tr*) and a sixteenth-note triplet (*6*).

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

Vivace $\text{♩} = \text{c. } 76$

Musical score for Etude #3, "Selected Studies For Saxophone," pg. 15. The score is written in treble clef, 6/8 time signature, and B-flat major. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic and includes an accent (>). The second staff continues with a forte (*f*) dynamic. The third staff includes an accent (>) and a trill (*tr*). The fourth staff concludes the piece.

ALL STATE FRENCH HORN - SET A

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

Allegro ♩ = c. 132 Legato-tongued

Musical score for Chromatic Scale, consisting of three staves. The first two staves are in treble clef with a common time signature (C). The first staff contains an ascending chromatic scale from G4 to B5. The second staff contains a descending chromatic scale from B5 to G3. The third staff is in bass clef and contains a descending chromatic scale from G3 to B1. The piece concludes with a double bar line.

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

Andante ♩ = c. 90)

Musical score for Etude #1, consisting of four staves in treble clef with a common time signature (C). The piece begins with a piano (*p*) dynamic. The first staff features a melodic line with a slur and a fermata. The second staff continues the melodic line with slurs and accents, ending with a mezzo-forte (*mf*) dynamic. The third and fourth staves contain rhythmic patterns with slurs and accents, concluding with a double bar line.

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

Andante ♩ = c. 90

p leggiero

mf

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

Larghetto ♩ = c. 72

p

p

f *mf* *mp*

mf *mf*

pp *f*

ALL STATE TRUMPET- SET A

CHROMATIC SCALE

Allegro ♩ = c. 132 Legato-tongued

Musical notation for the Chromatic Scale, consisting of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in treble clef with a key signature of one flat (B-flat). The piece is marked 'Allegro' with a tempo of approximately 132 beats per minute and 'Legato-tongued'. The notation shows a chromatic scale ascending and then descending.

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

Allegro ♩ = c. 120

Musical notation for Etude #1, consisting of five staves. The piece is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It is marked 'Allegro' with a tempo of approximately 120 beats per minute. The notation includes various rhythmic patterns and articulation marks. The first staff includes the lyrics 'TUTUTUTU TU TU' and the dynamic marking 'mp'. The piece concludes with a double bar line.

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

Moderato ♩ = c. 92

G.P.

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

Andante

p

mf

rall.

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

Legato-tongued ♩ = 132



Musical notation for a chromatic scale in bass clef, common time. The scale consists of two lines of music. The first line starts on middle C and ascends chromatically to B-flat. The second line starts on B-flat and descends chromatically to C. The tempo is marked 'Legato-tongued' with a quarter note equal to 132 beats per minute.

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

Moderato ♩ = 110



Musical notation for Etude #1 in bass clef, 2/4 time, key of B-flat major. The piece is marked 'Moderato' with a quarter note equal to 110 beats per minute. It consists of five lines of music. The first line begins with a series of eighth-note patterns. The second line features a trill on the second measure. The third line includes a triplet of eighth notes. The fourth line has a trill on the second measure. The fifth line concludes with a final cadence.

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

Moderato ♩ = 88

G.P.

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

Allegro ♩ = 96

p

p

p

mf *f* *rall.* *p*

ALL-STATE BARITONE/EUPHONIUM - SET A

CHROMATIC SCALE

Legato Tounded Allegro ♩ = c. 132

Musical notation for a chromatic scale in bass clef, common time (C). The scale consists of two lines of music. The first line starts on middle C and ascends chromatically through the treble clef. The second line starts on the G below middle C and descends chromatically through the bass clef. The tempo is marked 'Legato Tounded Allegro' with a quarter note equal to approximately 132 beats per minute.

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

Moderato ♩ = c. 100

Musical notation for Etude #1 in bass clef, 2/4 time signature, and B-flat major key signature. The piece consists of seven lines of music. It features a series of eighth-note patterns with slurs, starting on middle C and moving up and down the scale. The tempo is marked 'Moderato' with a quarter note equal to approximately 100 beats per minute.

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

Allegro moderato ♩ = c. 92

G.P.

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

Andante ♩ = c. 112

rall.

ALL-STATE TUBA - SET A

CHROMATIC SCALE

Legato Tongued Allegro ♩ = c. 132

Musical notation for a chromatic scale in bass clef, common time. The scale consists of two lines of music. The first line starts on G2 and ascends chromatically to G4. The second line starts on G4 and descends chromatically to G1. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

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

Moderato ♩ = c. 108

Musical notation for Etude #1 in bass clef, common time. The piece is in F major (one flat). It consists of three lines of music. The first line begins with a *mf* dynamic marking. The melody features eighth-note patterns, slurs, and accents. The second and third lines continue the melodic development with similar rhythmic patterns and articulation. The piece concludes with a final note on G2.

ETUDE #2 - "Rubank Advanced Method for Tuba, Vol. 1," pg. 39**Allegretto** ♩ = c. 84

p

ETUDE #3 - "Rubank Advanced Method for Tuba, Vol. 1," pg. 64**Andante cantabile** ♩ = c. 92

p *mf*

All-State Percussion Set-A

Etude 1: Snare Drum

David Barr

♩ = 120

Musical score for Snare Drum Etude 1, measures 1-48. The score is written on a single staff with a 4/4 time signature. It includes various rhythmic patterns, dynamics, and articulations.

Measures 1-6: *mf* (measures 1-4), *p* (measures 5-6), *f* (measure 5), *p* (measure 6). Includes accents and slurs.

Measures 7-11: *ff* (measures 7-8), *p* (measures 9-11), *f* (measures 10-11). Includes accents and slurs.

Measures 12-16: *pp* (measures 12-16). Includes triplets (3), sextuplets (6), and accents.

Measures 17-22: *f* (measures 17-22). Includes triplets (3) and a rhythmic pattern: r r l l r r l l r r l l.

Measures 23-27: *ff* (measures 23-27). Includes a 6/8 time signature change and a note equal sign ($\dot{=} \dot{=}$).

Measures 28-35: *p* (measures 28-30), *mf* (measures 31-35). Includes a note equal sign ($\dot{=} \dot{=}$).

Measures 36-42: *ff* (measures 36-42). Includes a 4/4 time signature change and a note equal sign ($\dot{=} \dot{=}$).

Measures 43-48: *p* (measures 43-44), *f* (measures 45-46), *p* (measures 47-48), *ff* (measures 47-48). Includes accents and slurs.

All-State Percussion Set - A

Etude #2: Timpani

2 drums 32" & 29" G - C

♩ = 80

David Barr

The musical score consists of eight staves of music in 4/4 time, written in bass clef. The dynamics range from *mf* to *ff*. The score includes various articulations such as accents and slurs, and specific drum instructions for high and low drums. Chord changes are indicated above the notes.

Staff 1: *mf*, *p*, *f*, *p*

Staff 2: *mp*, *mf*, *ff*, *mp*. Chord changes: G to F. Triplet markings (3).

Staff 3: *mf*, *f*. Triplet markings (3).

Staff 4: *ff*. Chord change: C to A.

Staff 5: *p*.

Staff 6: *f*. Drum instructions: [-----high drum-----], [-----low drum-----]. Chord changes: F to G, C to B, B to A, G to F, F to G.

Staff 7: Drum instruction: [--high drum--]. Chord changes: A to B, B to C, C to A, G to F.

Staff 8: Chord changes: A to C, F to G. Triplet marking (3). Dynamics: *p*, *f*.

All-State Percussion Set-A

Etude #3: Xylophone

TJ Bond

♩. = 60

mp *mf* *f*

6 *p*

11 *f* *mp*

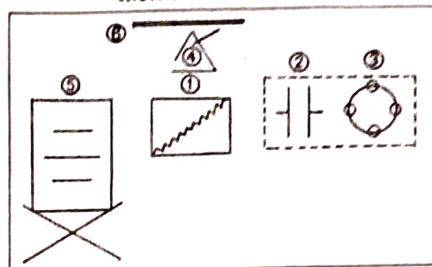
16 *f* *mp*

The musical score is written for xylophone in 6/8 time, with a tempo of quarter note = 60. It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and features a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a further increase to a forte (*f*) dynamic. The second staff starts with a piano (*p*) dynamic. The third staff begins with a forte (*f*) dynamic and concludes with a mezzo-piano (*mp*) dynamic. The fourth staff starts with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

Tambourine

to Tambourine 4 *f* *ff* *ff* *cresc.*-----

pp to Triangle 4 *ff*

Triangle

p

Bass Drum

to Bass Drum 4 *mf*

Snare Drum

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

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 $\text{♩} = 72$

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

A Major $\text{♩} = 72$

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic $\text{♩} = 104-110$

Chromatic scale exercise in D major, ascending and descending.

My Bonnie $\text{♩} = 140-165$

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me. _____

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

4
Drink to me on - ly with__ thine eyes,__ And I will pledge with mine;__

8
Or leave a kiss with - in__ the cup,__ And I'll not ask for wine;__ The

12
thirst that from the soul__ doth rise,__ Doth ask a drink di - vine;__

16
But might I of Jove's nec - tar sip,__ I would not change for thine.__

All State Choir Set-A

Soprano II

All State Choir Set-A

C Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

G Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
 Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me. _____

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

4
Drink to me on - ly with__ thine eyes,__ And I will pledge with mine;__

8
Or leave a kiss with - in__ the cup,__ And I'll not ask for wine;__ The

12
thirst that from the soul__ doth rise,__ Doth ask a drink di - vine;__

16
But might I of Jove's nec - tar sip,__ I would not change for thine.__

All State Choir Set-A

Alto I

All State Choir Set-A

A Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

F Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
 Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me. _____

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

4
Drink to me on - ly with__ thine eyes,__ And I will pledge with mine;__

8
Or leave a kiss with - in__ the cup,__ And I'll not ask for wine;__ The

12
thirst that from the soul__ doth rise,__ Doth ask a drink di - vine;__

16
But might I of Jove's nec - tar sip,__ I would not change for thine.__

Alto II

All State Choir Set-A

G Major ♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

E♭ Major ♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, My Bon - nie is o - ver the sea, My
 Bon - nie is o - ver the o - cean, O bring back my Bon - nie to me.
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me.

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



4
Drink to me on - ly with thine eyes, And I will pledge with mine; _____

8
Or leave a kiss with - in the cup, And I'll not ask for wine; _____ The

12
thirst that from the soul doth rise, Doth ask a drink di - vine; _____

16
But might I of Jove's nec - tar sip, I would not change for thine. _____

Tenor I

All State Choir Set-A

Eb Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

G Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, My Bon - nie is o - ver the sea, My
 Bon - nie is o - ver the o - cean, O bring back my Bon - nie to me.
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me.

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

4
Drink to me on - ly with thine eyes, And I will pledge with mine; _____

8
Or leave a kiss with - in the cup, And I'll not ask for wine; _____ The

12
thirst _____ that from the soul _____ doth rise, _____ Doth ask a drink di - vine; _____

16
But might I of Jove's nec - tar sip, I would not change for thine. _____

Tenor II

All State Choir Set-A

C Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

F Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

Chromatic scale: C-D-E-F-G-A-B-C, C-B-A-G-F-E-D-C

My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, My Bon - nie is o - ver the sea, My
Bon - nie is o - ver the o - cean, O bring back my Bon - nie to me.
Bring back, bring back, Bring back my Bon - nie to me, to me;
Bring back, bring back, O bring back my Bon - nie to me.

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

4
Drink to me on - ly with thine eyes, And I will pledge with mine; ___

8
Or leave a kiss with - in the cup, And I'll not ask for wine; ___ The

12
thirst ___ that from the soul ___ doth rise, ___ Doth ask a drink di - vine; ___

16
But might I of Jove's nec - tar sip, I would not change for thine. ___

Bass I

All State Choir Set-A

Ab Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Eb Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110


My Bonnie

♩ = 140-165

My Bon - nie is o - ver the o - cean, My Bon - nie is o - ver the sea, My
 Bon - nie is o - ver the o - cean, O bring back my Bon - nie to me.
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me.

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

4



Drink to me on - ly with ___ thine eyes, And I will pledge with mine; ___

8




Or leave a kiss with - in ___ the cup, And I'll not ask for wine; ___ The

12



thirst that from the soul doth rise, ___ Doth ask a drink di - vine; ___

16



But might I of Jove's nec - tar sip, I would not change for thine. ___

Bass II

All State Choir Set-A

F Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

D Major

♩ = 72

Do Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do

Chromatic

♩ = 104-110

My Bonnie 140-165

My Bon - nie is o - ver the o - cean, _____ My Bon - nie is o - ver the sea, _____ My
 Bon - nie is o - ver the o - cean, _____ O bring back my Bon - nie to me. _____
 Bring back, bring back, Bring back my Bon - nie to me, to me;
 Bring back, bring back, O bring back my Bon - nie to me. _____


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

4



Drink to me on - ly with ___ thine eyes, And I will pledge with mine; ___

8




Or leave a kiss with - in ___ the cup, And I'll not ask for wine; ___ The

12



thirst that from the soul doth rise, ___ Doth ask a drink di - vine; ___

16



But might I of Jove's nec - tar sip, I would not change for thine. ___

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

♩ = 108

Track 2: a melodic minor scale

♩ = 92, détaché

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

Allegretto ♩ = 76

Violin - SET A - p. 2

Violin score for measures 75-94. The music is written on a single staff in treble clef. Measure 75 starts with a fortissimo (*ff*) dynamic. The piece features several long, sweeping phrases marked with a 'V' (Vibrato) above the notes. The dynamics gradually decrease, with a *dim.* (diminuendo) marking at measure 85 and a *p* (piano) marking at measure 94. The notation includes various note values, rests, and slurs.

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

Allegro vivace ♩ = 112

Violin score for measures 11-47 of Schubert's Symphony No. 2, first movement. The music is written on a single staff in treble clef with a key signature of one flat (B-flat major) and a common time signature. The tempo is marked *Allegro vivace* with a metronome marking of 112. The dynamics are primarily fortissimo (*sf*) and fortissimo (*ff*), with a piano (*pp*) marking at the beginning. The piece features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes various note values, rests, and slurs.

Violin - SET A - p. 3

27 *sf* *sf*

31 *sf* *sf*

35 *sf*

39 *sf*

43

The image shows a violin score for Set A, page 3, covering measures 27 to 43. The music is written in a single system with five staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 27 with a treble clef and a key signature of one flat. The first two staves (measures 27-30) feature a melody with a forte (*sf*) dynamic marking. The third staff (measures 31-34) continues the melody with another *sf* marking. The fourth staff (measures 35-38) shows a more complex rhythmic pattern with a *sf* marking. The fifth staff (measures 39-42) features a similar complex pattern with a *sf* marking. The final staff (measures 43) concludes the excerpt with a final chord and a double bar line.

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

Viola - SET A - p. 2

57 *sim.* *pp*

64

71 *dim.*

77 *p*

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

Andante sostenuto ♩ = 52

36 *p* < *mf* *espress.*

43 *f*

48 *cresc. molto* *f* *dim.* *p* < *mf*

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

♩ = 88

Track 2: e melodic minor scale

♩ = 72, détaché

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

♩ = 120

561

566

ff

Musical staff 561-566: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes. A dynamic marking of *ff* is placed at the end of the staff.

567

572

Musical staff 567-572: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes.

573

578

Musical staff 573-578: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes.

579

584

ff

Musical staff 579-584: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes. A dynamic marking of *ff* is placed at the end of the staff.

585

590

Musical staff 585-590: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes.

591

596

sf *sf*

Musical staff 591-596: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of eighth and sixteenth notes. Dynamic markings of *sf* are placed under the first and fourth measures. The staff ends with a double bar line and repeat signs.

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

Tempo di Valse $\text{♩} = 52$

172

179

f con anima *mf*

Musical staff 172-179: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains eight measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of quarter and eighth notes with accents. Dynamic markings of *f con anima* and *mf* are placed below the staff. Hairpins are used to indicate dynamics.

180

187

Musical staff 180-187: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains eight measures of music. The first measure starts with a treble clef and a key signature change to one sharp (F#). The music consists of quarter and eighth notes with accents. Hairpins are used to indicate dynamics.

Cello - SET A - p. 3

Musical score for Cello, SET A, page 3, measures 188-196. The score is in 3/4 time and G major. Measure 188 starts with a forte (*f*) dynamic. Measures 189-191 feature a crescendo leading to a mezzo-forte (*mf*) dynamic. Measure 192 starts with a fortissimo (*ff*) dynamic. Measures 193-195 continue with fortissimo dynamics, and measure 196 concludes with a decrescendo (*dim.*) dynamic.

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



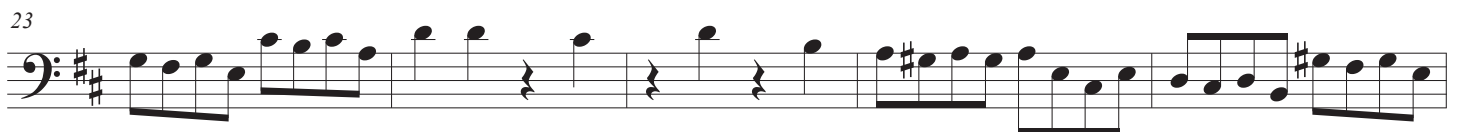
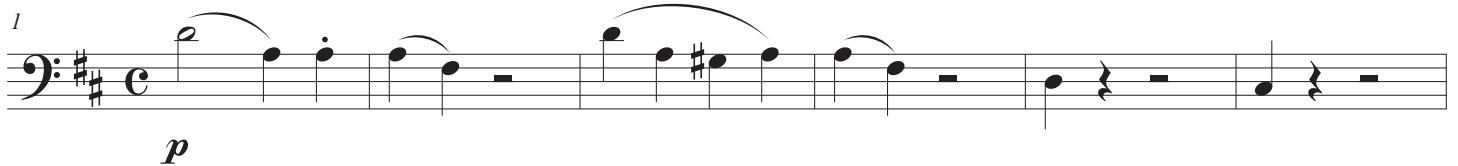
Track 2: e melodic minor scale

♩ = 72, détaché



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

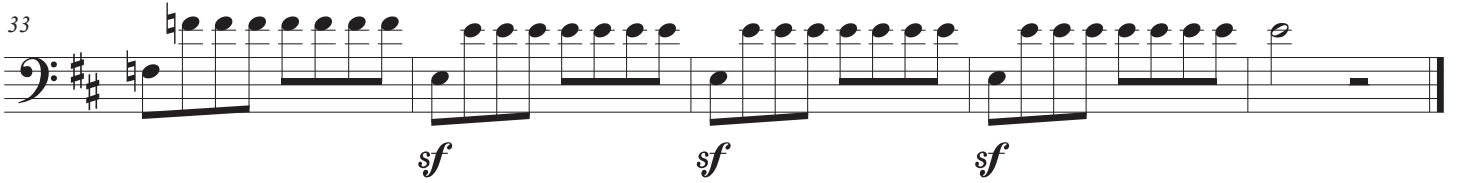
Presto ♩ = 132



28



33



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

Allegro non troppo ♩. = 60

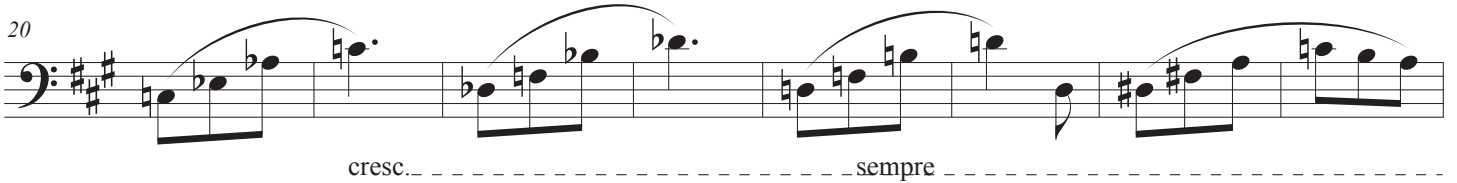
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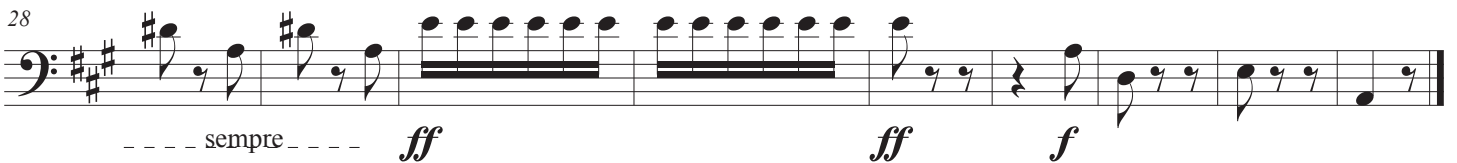
11



20



28



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

The first system of musical notation for the G melodic minor scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff contains the ascending and descending scale notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, F5, Eb5, D5, C5, Bb4, A4, G4. The bass staff contains a whole rest.

The second system of musical notation for the G melodic minor scale. It consists of two staves. The treble staff contains the ascending and descending scale notes with triplet markings above the final three notes of both directions: G4, A4, Bb4, C5, D5, Eb5, F5, G5, F5, Eb5, D5, C5, Bb4, A4, G4. The bass staff contains a whole rest.

The third system of musical notation for the G melodic minor scale. It consists of two staves. The treble staff contains the ascending and descending scale notes with triplet markings below the first six notes of both directions: G4, A4, Bb4, C5, D5, Eb5, F5, G5, F5, Eb5, D5, C5, Bb4, A4, G4. The bass staff contains a whole rest.

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

Tempo di Valse

The musical notation for the start of the Waltz of the Flowers. It consists of two staves in 3/4 time with a key signature of two sharps (F# and C#). The first staff is in bass clef and the second in treble clef. The music begins with a forte (*ff*) dynamic. The first staff has a triplet of eighth notes (F#4, C#5, F#5) marked with a '3' above. A slur covers the first two staves. The second staff has a triplet of eighth notes (F#4, C#5, F#5) marked with a '3' below. The piece ends with a quarter rest in the first staff and a quarter note (F#4) in the second staff.

7

3

3

10

Cadenza ad libitum

ff

13

16

19

Musical score for harp, measures 22-25. The score is in G major (one sharp) and 4/4 time. Measure 22 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A large bracket encompasses measures 22-24, with an *8va* marking above it. Measure 25 shows a continuation of the melodic line in the treble clef and a more complex bass line. The piece concludes with a *riten.* (ritardando) marking.

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

Sehr langsam.

Musical score for harp, measures 72-75. The score is in B-flat major (two flats) and 4/4 time. Measure 72 begins with a *pp* (pianissimo) dynamic. The bass line features a triplet of eighth notes. A *cresc.* (crescendo) marking is placed below the bass line. Measure 75 ends with a *p* (piano) dynamic. The score includes various articulation marks such as accents and slurs.

Tempo I (molto Adagio)

Musical score for harp, measures 76-79. The score is in B-flat major (two flats) and 4/4 time. Measure 76 features a melodic line in the treble clef and a bass line with a triplet of eighth notes. The score includes various articulation marks such as accents and slurs.

80

Musical score for measures 80-82. The piece is in B-flat major (one flat). Measure 80 features a triplet of eighth notes in the bass clef and a triplet of quarter notes in the treble clef. Measure 81 continues with similar triplet patterns. Measure 82 concludes with a triplet of quarter notes in the treble clef.

83

rit.

p

Musical score for measures 83-87. Measure 83 contains triplet patterns in both staves. From measure 84 onwards, the music is marked *rit.* (ritardando) and *p* (piano). The right hand has rests, while the left hand plays a few notes in measure 84 before also resting.

88

Noch langsamer

poco a poco cresc.

Musical score for measures 88-92. The tempo is marked *Noch langsamer* (even slower). The dynamic is *poco a poco cresc.* (gradually increasing). Measure 88 has a triplet of eighth notes in the bass clef. Measure 92 features a triplet of quarter notes in the treble clef.

93

veil Ton!

Musical score for measures 93-95. Measure 93 has a triplet of eighth notes in the bass clef. Measure 94 features a triplet of quarter notes in the treble clef. Measure 95 ends with a fermata over a chord in the right hand, marked *veil Ton!* (fade out!).