HIGH SCHOOL BAND, ORCHESTRA, & PERCUSSION ENSEMBLE

2019-2020 Audition Requirements

NEW JERSEY ALL-STATE & REGION I, II, & III HIGH SCHOOL SCALE & SOLO REQUIREMENTS – WINDS AND PERCUSSION

1. Scale requirements for all woodwinds and brass: all major scales 7 sharps through 7 flats and the C Major scale. Diatonic scales will be played in even octaves within the published range of the instrument found at: http://www.njmea.org. Diatonic scales will be memorized and articulated as follows:

```
\[ \text{\begin{music}
  \makable\setbeamsize{4}\guitarFretboard
  \guitarSetFrets{10}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}{2}
  \guitarStartMute
  \guitarEndMute
  \end{music}} \]
```

2. Chromatic scales will be played slurred in even sixteenth notes encompassing even octaves within the published range of the instrument found at: http://www.njmea.org. Any note may be asked as a starting pitch.

3. A list of required solos may be found at: http://www.njmea.org YOU MUST USE THE EDITION LISTED UNDER ‘PUBLISHER’ AS NO SUBSTITUTE SOLOS WILL BE PERMITTED. No cadenzas or Ossia parts will be asked.

4. A list of PERCUSSION rudiments and requirements may be found at: http://www.njmea.org.

5. PIANO and HARP are now standard auditions for all regions. Students must audition and be accepted to a region ensemble to be eligible to audition for All State on piano or harp. A list of piano and harp requirements may be found at: http://www.njmea.org. Piano scales will be played in even eighth notes at quarter note = 120bpm.

6. All instruments will be asked to sight-read.

7. CJMEA allows students who are accepted to both an instrumental ensemble and a choral ensemble to participate and perform with both groups. If you plan to audition for both an instrumental and choral ensemble be sure to check the appropriate boxes on the application.

Pay very close attention to the audition selection portion of your online audition

Students have the option to participate in more than one instrumental ensemble. Make sure to read the online application carefully and speak with your sponsoring teacher if you have questions about which choice is best for you.

Percussion Auditions

For students auditioning on Battery percussion, please submit only one form labeled “Battery Percussion” and one fee for each student auditioning. Be aware that this audition does require the student to prepare both the Snare Drum and Traps audition materials.

String Bass

Note that both the Wind Ensemble and Symphonic Band each accept a string bassist. Please encourage those students auditioning to indicate these ensemble options on their application in addition to their orchestra request. Bassists can enjoy an orchestral and wind band experience in the same year.
**2019-2020 Audition Requirements**

**NJMEA All State and Region Band Instrument Ranges**

Range: Compass refers to WRITTEN NOTE rather than concert pitch sounded. Changes and additions to this list are on the njmea.org website.

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<td>D4 to B-flat 6</td>
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<tr>
<td>Flute</td>
<td>C4 to C7</td>
</tr>
<tr>
<td>Oboe</td>
<td>B-flat 3 to E-flat 6</td>
</tr>
<tr>
<td>English horn</td>
<td>B3 to D6</td>
</tr>
<tr>
<td>Bassoon</td>
<td>B-flat 1 to B-flat 4</td>
</tr>
<tr>
<td>E-flat Clarinet</td>
<td>E3 to G6</td>
</tr>
<tr>
<td>B-flat Clarinet</td>
<td>E3 to G6</td>
</tr>
<tr>
<td>Alto Clarinet</td>
<td>E-flat 3 to C6</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>E-flat 3 to C6</td>
</tr>
<tr>
<td>Contra Clarinet</td>
<td>E-flat 3 to C6</td>
</tr>
<tr>
<td>Soprano, Alto, Tenor, &amp; Baritone Saxophone</td>
<td>B-flat 3 to F6</td>
</tr>
<tr>
<td>Trumpet (Cornet)</td>
<td>F#3 to C6</td>
</tr>
<tr>
<td>F horn</td>
<td>C3 to C6</td>
</tr>
<tr>
<td>Trombone</td>
<td>E2 to B-flat 4</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>G1 to G4</td>
</tr>
<tr>
<td>Euphonium (treble)</td>
<td>F#3 to C6</td>
</tr>
<tr>
<td>Euphonium (bass)</td>
<td>E2 to B-flat 4</td>
</tr>
<tr>
<td>Tuba</td>
<td>E1 to B-flat 3</td>
</tr>
<tr>
<td>Keyboard Percussion</td>
<td>Full range of instrument</td>
</tr>
</tbody>
</table>
# 2019-2020 NJMEA All State and Region Band Solo List

<table>
<thead>
<tr>
<th>INSTRUMENT</th>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>PICCOLO</td>
<td>Sonata in a minor (mvt 3 &amp; 4)</td>
<td>Bach</td>
<td>Hal Leonard HL00970059</td>
</tr>
<tr>
<td>FLUTE</td>
<td>Concerto in G (mvt 1 &amp; 2)</td>
<td>Mozart</td>
<td>Kalmus K03723</td>
</tr>
<tr>
<td>OBOE</td>
<td>Sonata</td>
<td>Saint-Saens</td>
<td>Hal Leonard HL50561012</td>
</tr>
<tr>
<td>ENGLISH HORN*</td>
<td>Sonate (mvt 1)</td>
<td>Hindemith</td>
<td>Eur. Am/Schott ED3672</td>
</tr>
<tr>
<td>Eb CLARINET*</td>
<td>Sarabande and Gigue</td>
<td>Corelli</td>
<td>Hal Leonard HL04476869</td>
</tr>
<tr>
<td>Eb ALTO CLARINET*</td>
<td>Sonata, No. 6</td>
<td>Vivaldi</td>
<td>Barnhouse 083-0092-13</td>
</tr>
<tr>
<td>Bb BASS CLARINET</td>
<td>Andante &amp; Allegro</td>
<td>Desportes</td>
<td>Southern Music SS148</td>
</tr>
<tr>
<td>CONTRA CLARINET*</td>
<td>Sonata, No. 6</td>
<td>Vivaldi</td>
<td>Barnhouse 083-0092-13</td>
</tr>
<tr>
<td>BASSOON</td>
<td>Concerto (mvt 1 &amp; 2)</td>
<td>Mozart/Weisberg</td>
<td>International 2161</td>
</tr>
<tr>
<td>Bb SOP SAXOPHONE*</td>
<td>Fantasie-Pastorale</td>
<td>Demersman</td>
<td>Ethos Publications</td>
</tr>
<tr>
<td>Eb ALTO SAXOPHONE</td>
<td>Tableau de Provence (mvt 1 &amp; 4)</td>
<td>Maurice</td>
<td>Henry Lemoine HL23953</td>
</tr>
<tr>
<td>Bb TENOR SAXOPHONE</td>
<td>Solo de Concert</td>
<td>Singelee</td>
<td>Hal Leonard 04477549</td>
</tr>
<tr>
<td>Eb BARI SAXOPHONE</td>
<td>Sonata (mvt 3 &amp; 4)</td>
<td>Caravan</td>
<td>Ethos Publications</td>
</tr>
<tr>
<td>Bb TRUMPET</td>
<td>Sonata</td>
<td>Kennan</td>
<td>Alfred TS0026</td>
</tr>
<tr>
<td>HORN IN F</td>
<td>Villanelle (from Solos for the Horn Player)</td>
<td>Dukas/Jones</td>
<td>Schirmer/Hal Leonard HL50330050</td>
</tr>
<tr>
<td>TROMBONE</td>
<td>Andante &amp; Allegro</td>
<td>Barat</td>
<td>Southern SS361</td>
</tr>
<tr>
<td>BASS TROMBONE*</td>
<td>Sonata (mvt 2 &amp; 3)</td>
<td>McCarty</td>
<td>Ensemble Publications ENS014</td>
</tr>
<tr>
<td>EUPHONIUM</td>
<td>Sonata in G</td>
<td>Telemann/Roselle</td>
<td>Cimmarron CM0809</td>
</tr>
<tr>
<td>TUBA</td>
<td>Suite for Tuba</td>
<td>Haddad</td>
<td>Shawnee Press LA0066</td>
</tr>
<tr>
<td>HARP*</td>
<td>Chanson dans la Nuit</td>
<td>Lawrence/Salzedo</td>
<td>Lyra Music/Hal Leonard 50328070</td>
</tr>
<tr>
<td>PIANO*</td>
<td>Waltz in E-flat, Op. 18</td>
<td>Chopin</td>
<td>G. Henle Verlag HN131</td>
</tr>
<tr>
<td>TIMPANI</td>
<td>4 Drum Etudes #2 &amp; #3</td>
<td>Ron Fink</td>
<td>Studio 4 Music</td>
</tr>
<tr>
<td>KEYBOARD PERCUSSION</td>
<td>Rain Dance</td>
<td>Gomez/Rife</td>
<td>Southern ST695</td>
</tr>
<tr>
<td>BATTERY PERCUSSION</td>
<td>Audition will be SNARE Rudiments, Solo &amp; SR, and TRAPS Studies (found on <a href="http://www.njmea.org">www.njmea.org</a>) and mallet etude.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snare Drum</td>
<td>Suite for Solo Snare Drum (mvt 1)</td>
<td>LaRosa</td>
<td>Colla Voce 55-85003</td>
</tr>
<tr>
<td>Mallet Etude</td>
<td>Polonaise from Musical Studies for the Intermediate Mallet Player (To be played on xylophone.)</td>
<td>Whaley</td>
<td>Meredith Music</td>
</tr>
</tbody>
</table>

* Indicates instruments used as needed

This list is superseded by any changes noted in the list published on the NJMEA website at: [http://www.njmea.org](http://www.njmea.org)
2019-2020 NJMEA All State and Region Orchestra Solo List

Please note the edition and no cadenzas will be asked

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Movements</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIOLIN</td>
<td>Mozart</td>
<td>Concerto #4 in D Major</td>
<td>1st movement</td>
</tr>
<tr>
<td>VIOLA</td>
<td>J.C. Bach</td>
<td>Concerto in c minor</td>
<td>1st movement</td>
</tr>
<tr>
<td>CELLO</td>
<td>Faure</td>
<td>Elegy</td>
<td>All</td>
</tr>
<tr>
<td>BASS</td>
<td>Vivaldi</td>
<td>Sonata #3 in a minor</td>
<td>1st &amp; 2nd mvts</td>
</tr>
</tbody>
</table>

All scales are to be memorized. Please no vibrato.
Judges/Audition Chair will select which scale(s) is/are to be played.
A metronome tempo will be given before each scale.
Students will **not** receive extra points for additional octaves or a faster tempo.
Do not repeat tonic within the scale. Repeating highest note is acceptable.

**VIOLIN**
- All 12 Major Scales (C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F)
- 3 octaves, 8 slurred to a bow as 8th notes, with the quarter note = 120mm
- C# Melodic minor  G Melodic minor  F Melodic minor
  - The 3 minor scales above must be played in the following manner:
    - 3 octaves separate bows as quarter notes with the quarter note = 120mm

**VIOLA-CELLO**
- All 12 Major Scales (C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F)
- 3 octaves, 8 slurred to a bow as 8th notes, with the quarter note = 120mm
- F# Melodic minor  C Melodic minor  B Melodic minor
  - The 3 minor scales above must be played in the following manner:
    - 3 octaves separate bows as quarter notes with the quarter note = 120mm

**BASS**
- All 12 Major Scales (C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F)
- 2 octaves*, 4 slurred to a bow as 8th notes with the quarter note = 120mm
- D Melodic minor  E Melodic minor  B Melodic Minor
  - The 3 minor scales above must be played in the following manner:
    - 2 octaves* separate bows as quarter notes with the quarter note = 120mm
    - *No octave drop.
NJMEA
Keyboard Percussion
Audition Requirements

(These requirements are to be played from memory during the audition)

1. Student will perform selected scales, 6 sharps to 6 flats and the major and minor arpeggios in the following rhythm:

   ![Arpeggio notation]

   3 3 3 3 3

   Arpeggio

2. A Chromatic Scale starting on any given pitch will be performed two octaves, up and down, in even sixteenth notes.

3. Four-Mallet Audition Study

   ![Four-mallet notation]

   This study may be played on the marimba, xylophone, vibraphone or bells, using appropriate mallets.

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NJMEA Snare Drum Rudiments

All rudiments are to be played from memory

**CATEGORY A.**
Multiple Bounce, Closed, Buzzed, Long Roll

```
pp -------- ff --------- pp
```

**CATEGORY B.**
SINGLE STROKE ROLL

```
pp --- ff --- pp
```

This example does not show the actual number of strokes to be played.

**SINGLE STROKE FOUR**

```
play 8 times cresc., 8 times dim.
```

**FIVE STROKE ROLL**

```
cresc. 2 bars, dim. 2 bars
```

**SEVEN STROKE ROLL**

```
play 8 times cresc., 8 times dim.
```

**NINE STROKE ROLL**

```
play 8 times cresc., 8 times dim.
```

Category B Rudiments are to be played as quickly as possible

**CATEGORY C.**
Flam Rudiments

**FLAM**

```

```

**FLAM TAP**

```

```

**FLAMACUE**

```

```

**FLAM ACCENT**

```

```

**OR SWISS ARMY**

```

```

**TRIPLET**

```

```

**CATEGORY D.**
Drag and Paradiddle Rudiments

All Drags are to be played closed

**DRAG**

```
```

**LESSON 25**

```
```

**SINGLE RATAMACUE**

```
```

**SINGLE PARADIDDLE**

```
```

Category C & D Rudiments are to be played as follows:
slowly, > to pp, < to f, then ritard.
Timpani Audition Study

(This study may be read by the student during the audition)

Timpani in F, A, C, F

\[ \text{\( \frac{\text{3}}{\text{4}} \)} \]

\[ \begin{align*}
\text{fp} & \quad \text{f} \\
\text{3} & \quad \text{3} \quad \text{3} \quad \text{3} \\
\text{3} & \quad \text{3} \quad \text{3} \quad \text{3} \\
\text{f} & \quad \text{pp} \quad \text{ff} \quad \text{pp}
\end{align*} \]

Timpani Audition

Student will begin the Timpani Audition by tuning four Timpani to F, A, C, F within 30 seconds, timed by the moderator. Student will provide his/her own single tuning pitch, and may not use any tuning gauges or a tuner. The four pitches will be played for the judges. Then the student will play the "Timpani Audition Study" at \( \frac{\text{3}}{\text{4}} \text{} = 120 \). Student may read the "Timpani Audition Study."

Student will then tune the timpani for the solo within 30 seconds, timed by the moderator. Student will provide his/her own single tuning pitch, and may not use any tuning gauges or a tuner. The four pitches will be played for the judges. Then the student will play the sections of the solo selected by the judges. If there are tuning gauges, the student may use them while playing the solo.

Then the student will have one minute to prepare for playing the sight reading. During that time, the student will spend about 30 seconds scanning the sight reading passage, and 30 seconds tuning the timpani. Student will provide his/her own single tuning pitch, and may not use any tuning gauges or a tuner.
Traps Percussion Audition Studies
(These studies may be read by the student during the audition.)

Allegretto

TRIANGLE

Moderato

BASS DRUM

Allegro

CRASH CYMBALS

Finger Rolls

Allegro

TAMBOURINE

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