

Lincoln High School Band

Concert/Symphonic Band
Chair Placement

Baritone T.C.

Audition Materials

Concert/Symphonic Baritone T.C.

X2

16

B \flat Major

Allegro marziale

GATTI

mf

f

ff squillante (resonantly)

pp

ff squillante pp

cresc.

f

pp

cresc.

f

ff squillante pp

pp

cresc.

pp

cresc.

f

pp

cresc.

pp

pp

SD All State Band Auditions

Revised 2008

Alto, Tenor and Baritone Saxophone Chromatic Scale

To be played from memory at a minimum tempo of $\text{♩} = 176$.
Chromatic fingerings should be used where appropriate.

Two staves of musical notation for the Alto, Tenor and Baritone Saxophone Chromatic Scale. The first staff shows the ascending scale in 4/4 time, and the second staff shows the descending scale. The key signature is one flat (B-flat).

Trumpet and Euphonium TC Chromatic Scale

To be played from memory at a minimum tempo of $\text{♩} = 76$.

Two staves of musical notation for the Trumpet and Euphonium TC Chromatic Scale. The first staff shows the ascending scale in 3/8 time, and the second staff shows the descending scale. The key signature is one flat (B-flat).

French Horn Chromatic Scale

To be played from memory at a minimum tempo of $\text{♩} = 76$.

Two staves of musical notation for the French Horn Chromatic Scale. The first staff shows the ascending scale in 3/8 time, and the second staff shows the descending scale. The key signature is one flat (B-flat).

Trombone and String Bass Chromatic Scale

To be played from memory at a minimum tempo of $\text{♩} = 76$.

Two staves of musical notation for the Trombone and String Bass Chromatic Scale. The first staff shows the ascending scale in 3/8 time, and the second staff shows the descending scale. The key signature is one flat (B-flat).

South Dakota All-State Band Auditions

Trumpet/Euphonium TC Major and minor scales

Revised July 2008

To be played at a minimum tempo of ♩ = 144

C Major



a melodic minor



E Major



d melodic minor



G Major



e melodic minor



B \flat Major



g melodic minor



D Major



b melodic minor



South Dakota All-State Band Auditions
Trumpet/Euphonium TC Major and minor scales

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Revised July 2008

To be played at a minimum tempo of $\text{♩} = 144$

E \flat Major



c melodic minor



A Major



f \sharp melodic minor



A \flat Major



f melodic minor



E Major



c \sharp melodic minor



All-State Band and Orchestra Terminology Sheet

(Revised – June 2008 & June 2009 - Definitions taken from the Oxford Dictionary of Music)

***NOTE:** Anyone auditioning for the Orchestra will include the bowing terms in the shaded box at the end;
Students auditioning for the All-State Band test **will not** include the bowing terms

1. *accelerando* (*accel.*) - gradually growing faster
2. *accidental* – chromatic alteration of a note from the key signature until the next bar line (can be extended by a tie)
3. *ad libitum* (*ad lib*) or *a piacere* – at pleasure, at will
4. *a due* (*a 2*) – for two parts
5. *affettuoso* – tenderly, with feeling
6. *alla breve* (\mathcal{C}) – 2/2 time, cut time
7. *allargando* – getting slower and louder
8. *amoroso* – with love, with warm feeling
9. *animato* or *con anima* – lively, animated, spirited
10. *appassionato* or *passione* – passionate, fervent
11. *assai* – much, very
12. *a tempo* – return to the original tempo
13. *attacca* – continue without a pause
14. *bravura* – great technical skill, virtuosity
15. *brillante* – sparkling, spirited
16. *cadenza* – a brilliant (often highly technical) solo, often found at the end of a movement or a piece
17. *cadence* – the close of a melodic or harmonic phrase
18. *calmando* or *calmato* – quieting down, subsiding
19. *cantando* or *cantabile* – in a singing style, lyrical
20. *capriccioso* – fanciful, freely
21. *coda* – a concluding passage added to the form proper
22. *con* – with
23. *con brio* – with vigor, vigorously
24. *con forza* – with force, strength
25. *con fuoco* – with fire, passionately
26. *con sordino* – with mute
27. *con spirito* or *spiritoso* – with spirit
28. *crescendo* – becoming louder
29. *da capo* (*D.C.*) – from the beginning
30. *dal segno* (*D.S.*) – from the sign (\mathcal{S})
31. *decrescendo* (*decresc.*) – becoming softer
32. *diatonic* – notes within a given scale or key
33. *diminuendo* (*dim.*) – becoming softer
34. *divisi* – divided parts where there is normally one
35. *dolce* – sweet, gentle
36. *doppio movimento* – twice as fast
37. *double flat* (\mathbb{b}) – lower by one full step
38. *double sharp* (\mathbb{x}) – raise by one full step
39. *dynamics* – the level of loudness
 - ... *pianississimo* – (*ppp*) – very, very soft
 - ... *pianissimo* – (*pp*) – very soft
 - ... *piano* – (*p*) – soft
 - ... *mezzo piano* – (*mp*) – medium soft
 - ... *mezzo forte* – (*mf*) – medium loud
 - ... *forte* – (*f*) – loud
 - ... *fortissimo* – (*ff*) – very loud
 - ... *fortississimo* – (*fff*) – very, very loud
40. *e, ed or et* – and
41. *espressivo* – with feeling, with expression
42. *etude* – a study or exercise focusing on a particular technical or musical problem
43. *fermata* – a pause or hold (\frown)
44. *finale* – last movement of a multi-movement work
45. *fine* – the end
46. *forzando* – a strong accent
47. *giocoso* – humorous, playful
48. *giusto* – exact, appropriate or usual tempo
49. *glissando* – a glide from one note to the next
50. *grazioso* – graceful
51. *interval* – pitch difference between two notes
52. *key signature* – sharps or flats placed at the beginning of a selection indicating its key
53. *largamente* – broadly
54. *legato* – smooth, even, without breaks between notes
55. *l'istesso tempo* – at the same tempo
56. *loco* – return to normal position
57. *maestoso* – majestic, with dignity
58. *marcato* – accented, stressed
59. *marcia* – march
60. *meno* – less
61. *molto* – much, very
62. *morendo* – fading away
63. *mosso* or *moto* – moved, motion
64. *non* – no, do not
65. *nuance* – subtle shading in style
66. *ossia* – an alternate version
67. *pesante* – weighty, ponderous
68. *piu* – more
69. *pochissimo* – as little as possible
70. *poco a poco* – little by little
71. *pomposo* – stately, pompous
72. *quasi* – almost, as if
73. *rallentando* (*rall.*) – becoming slower
74. *ritardando* (*ritard.* or *rit.*) – becoming slower
75. *ritenuto* (*riten.*) – immediately slower
76. *rinforzando* (*rfz.*) – a sudden accent
77. *rubato* – free use of *accel.* and *rit.* within a measure without altering the duration of the measure as a whole
78. *sans* or *senza* – without
79. *scherzando* – playfully
80. *segue* – continue without pausing
81. *sempre* – always, throughout
82. *sforzando* (*sfz.*) – a sudden accent
83. *simile* – in the same manner
84. *solì* – a section solo, a group of soloists
85. *solo* – a part for one performer
86. *sonore* – resounding, loud
87. *sordino* – mute
88. *sostenuto* (*sost.*) – sustained

- 89. *staccato* – detached
- 90. *stringendo* (*string.*) – growing faster
- 91. *subito* (*sub.*) – suddenly, at once
- 92. *tacet* – be silent
- 93. *tempo* – rate of speed
 - ... *grave* – solemn and very, very slow
 - ... *largo* – very slow
 - ... *adagio, lento, larghetto* – slow
 - ... *andante* – moderately slow
 - ... *andantino* – slightly faster than *andante*
 - ... *moderato* – moderate, neither fast nor slow
 - ... *allegretto* – moderately fast
 - ... *allegro* – fast and lively
 - ... *vivo, vivace* – very fast and intense
 - ... *presto* – the fastest conventional tempo
 - ... *prestissimo* – as fast as possible
- 94. *tenuto* (*ten.*) – held, sustained for full value
- 95. *timbre* – tone color
- 96. *tranquillo* – quiet, peaceful
- 97. *trill* (*tr.*) – a rapid alteration between the written note and the diatonic second above it
- 98. *troppo* – too much
- 99. *tutti* – all, with all performers
- 100. *un, una, uno* – one
- 101. *unison* – together on the same part or in octaves

~~~~KEY SIGNATURES~~~~

**C Major** – no sharps or flats  
**a minor** – no sharps or flats

| Flat Keys |        |
|-----------|--------|
| Majors    | Minors |
| 1 – F     | 1 – D  |
| 2 – Bb    | 2 – G  |
| 3 – Eb    | 3 – C  |
| 4 – Ab    | 4 – F  |
| 5 – Db    | 5 – Bb |
| 6 – Gb    | 6 – Eb |
| 7 – Cb    | 7 – Ab |

| Sharp Keys |         |
|------------|---------|
| Majors     | Minors  |
| 1 – G      | 1 – e   |
| 2 – D      | 2 – b   |
| 3 – A      | 3 – f # |
| 4 – E      | 4 – c # |
| 5 – B      | 5 – g # |
| 6 – F #    | 6 – d # |
| 7 – C #    | 7 – a # |

~~~~SCALES~~~~

Major Scales are diatonic scales with half-steps between 3-4 and 7-8.



Natural Minor Scales are diatonic scales with half-steps between 2-3 and 5-6

Harmonic Minor Scales are natural minor scales with the 7th scale degree raised a half-step. This adds a half-step between 7-8, and an interval of 1 1/2 steps between 6-7.

Melodic Minor Scales are natural scales where the 6th and 7th scale degrees are raised one half step in the ascending form creating half steps between 2-3 and 7-8. These notes are lowered to their natural state in the descending scale, making it identical to the natural minor.

Chromatic Scales are scales which proceed by half-step from the first note to the last note.

~~~~BOWING TERMS~~~~ \* ( for anyone auditioning for All-State Orchestra, winds, percussion and strings )

- |                                                                                           |                                                                                                                                                                                                             |
|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A. <b>up bow</b> – V – moving tip to frog                                                 | L. <b>staccato volant</b> – linked <i>spiccato</i> notes in the same direction                                                                                                                              |
| B. <b>down bow</b> – II - moving frog to tip                                              | M. <b>ricochet</b> – thrown/rebound stroke usually in groups of 2 or 3                                                                                                                                      |
| C. <b>détaché</b> – a primarily connected bow stroke with distinct, separate bows         | N. <b>flautando</b> – flute-like bowing played near the fingerboard                                                                                                                                         |
| D. <b>slur</b> – connecting more than one note per bow without stopping                   | O. <b>col legno</b> – the effect produced by striking the string with the stick                                                                                                                             |
| E. <b>staccato</b> – short, stopped strokes with the bow remaining on the string          | P. <b>sul ponticello</b> – an icy, whistling effect produced by purposely playing too close to the bridge                                                                                                   |
| F. <b>spiccato</b> – stroke with the bow bouncing off the string                          | Q. <b>alto clef</b> – used for viola and trombone to avoid excessive ledger lines: middle C is the center line         |
| G. <b>portato</b> – slightly enunciate each note within a slur using bow weight and speed | R. <b>tenor clef</b> – used for cello, trombone, bassoon and double bass: middle C is the fourth line from the bottom  |
| H. <b>arco</b> – with the bow                                                             | S. <b>vibrato</b> – slight variation of pitch by left hand motion used to add warmth                                                                                                                        |
| I. <b>pizzicato</b> – plucked                                                             | T. What is the name of this year's All-State Orchestra Conductor?                                                                                                                                           |
| J. <b>martelé</b> – hammered; heavily accented <i>staccato</i>                            | U. What are the names of the composers and pieces on this year's ASO concert                                                                                                                                |
| K. <b>tremolo</b> – an effect produced by rapidly alternating down and up bows            |                                                                                                                                                                                                             |