

# **Lincoln High School Band**

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Concert/Symphonic Band  
Chair Placement

## **Alto/Bari Saxophone**

Audition Materials

Concert/Symphonic Saxophones

X/11

F Major

FEDOROW

Andante

*p*

(1)

(2)

*cresc.*

*f*

*mf*

*accel.*

*e cresc.*

*f*

*rall.*

*a tempo*

*p*

*pp*

(1)

(2)

# 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 has 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 8/8 time, and the second staff shows the descending scale. The key signature has 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 8/8 time, and the second staff shows the descending scale. The key signature has 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 8/8 time, and the second staff shows the descending scale. The key signature has one flat (B-flat).

# South Dakota All-State Band Auditions

## Alto and Baritone Saxophone Major and minor scales

Revised July 2008

To be played at a minimum of ♩ = 144

C Major



a melodic minor



F Major



d melodic minor



G Major



e melodic minor



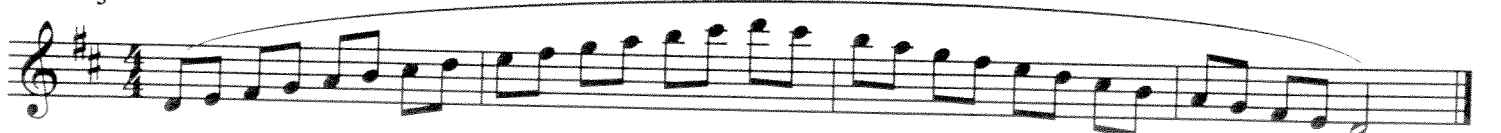
Bb Major



g melodic minor



D Major



b 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

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

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

~~~~~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 7<sup>th</sup> scale degree raised a half-step. This adds a half-step between 7-8, and an interval of 1 ½ steps between 6-7.

**Melodic Minor Scales** are natural scales where the 6<sup>th</sup> and 7<sup>th</sup> 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.

~~~~~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 # |

~~~~~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            |                                                                                                                                                                                                             |