

# 2016-2017 B.O.E. & SC Region/All-State Packet

(This audition is also a letter/bar requirement)

## South Carolina All-State Bands

### South Carolina All-State Bands

Chairman: Jessica Wofford

- **Senior Band** – Dr. James Bankhead, Utah State University
- **Clinic Band** - TBA
- **Junior Band** – Tracy Wright, Ringgold MS/HS (GA)

### Auditions:

January 21, 2017  
Lexington High School

### Clinic:

March 10-12, 2017  
Furman University, Greenville, SC

### Directions to Lexington High School:

Lexington High School, 2463 Augusta Highway Lexington, South Carolina 29072

From I-26 W (Spartanburg): Go I-26 East to Columbia. Get on I-20 West toward Augusta. Take exit 61 (US Hwy 378) to Lexington. Stay on US 378 until it merges with US 1 in Lexington. Then stay on US 1. After you pass Ben Satcher Ford go through three traffic lights, and Lexington High School is on the left.

## Region Band – Region 1

### Region Three

Chairman: Rick Langdale

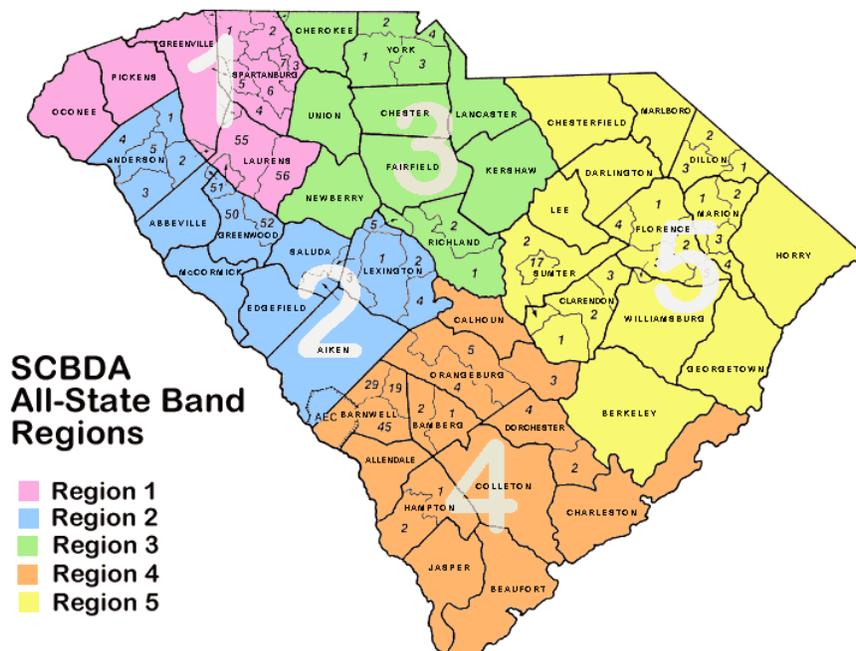
- **Senior Band** - Dr. Nola Jones, Nashville, TN
- **Clinic Band** – Mr. Vince Clayton, Columbia, SC
- **Junior Band** – Mr. Josh Hinkel, Lexington, SC
- **Alternate Band** – Mrs. Meagan Cooper, Roebuck, SC

### Auditions:

January 7, 2017  
Greer High School

### Clinic:

February 24-25, 2017  
Furman University



## Suggested Instrumentations (These are maximums)

Flutes	12	Cornets/Trumpets	16
Oboes	4	French Horns	8
Bassoons	4	Trombones	9
Bb Soprano Clarinets	24	Baritones	4
Bass Clarinets	4	Tubas	8
Contra Clarinets	2	String Bases	2
Alto Saxophones	6	Battery/Mallet	7
Tenor Saxophones	2	Timpani	1
Baritone Saxophones	1		

Each committee will select a set number of qualified alternates for each section of each band. Alternates may attend the Region or All-State Clinics at the discretion of their directors. Alternates attending the clinics will not rehearse with their respective bands unless they are needed to fill a vacancy. In all other respects they are considered actual members of their respective bands and may receive medals, provided they attend the clinic. **No student who scores less than a total of 75 points on the region audition will not be allowed to participate in the Region Honor Bands or Alternate Band.**

## Alternates

Flutes	6	Cornets / Trumpets	8
Oboes	2	French Horns	4
Bassoons	2	Trombones	5
Bb Soprano Clarinets	8	Baritones	2
Bass Clarinets	2	Tubas	4
Contra Clarinets	1	String Bases	1
Alto Saxophones	3	Battery/Mallet	4
Tenor Saxophones	1	Timpani	1
Baritone Saxophones	1		

### Wind Instruments (Listed in order of Performance)

Clinic	Senior	Points
<u>Scales</u>	<u>Scales</u>	15
<u>Chromatic</u>	<u>Chromatic</u>	5
<u>Etude</u>	<u>Etude</u>	30
<u>Sightreading</u>	<u>Sightreading</u>	30
<u>Terms</u>	<u>Terms</u>	5
Tone	Tone	15

**Note:** Students auditioning will perform for one of 3 types of committees. Single committee auditions will take place in one room; double committee auditions will take place in 2 rooms; and triple committee auditions will use 3 rooms. ALL students auditioning will perform scales first followed by the etude and then sight-reading.

**Tone** - This is for beauty, control, knowledge of characteristic sound, and ability to use this knowledge to the maximum effectiveness.

# AUDITION ETUDES FOR 2015-2016

The audition solos (etudes) are NOT in books this year, as they are original compositions constructed specifically for SC Region/All-State Band.

Solos can be found on [www.bandlink.org](http://www.bandlink.org) under the All-State tab.

Each student is given a copy of the solo, and extra copies are available in the folio cabinet in the band room.

## What do they want to hear in my solo?

When working on your solo, think about the following:

1. tone quality
2. range within the audition requirements for each particular instrument and grade of student.
3. technical proficiency
4. typical styling
5. contrasting styles, tempos, and articulations
6. different styles of phrasing
7. the student's overall talent.

## GUIDELINES FOR SIGHTREADING

1. **Clinic Band** sightreading could contain slow compound meter (in 6) at the first audition. It should contain slow, compound meter at the second audition. Clinic Band sight reading could contain cut-time.  
**Senior Band** sightreading may contain meter changes at the second audition. The existing rule is still that one selection will be in duple meter and the other in triple or compound meter, with the above exceptions. A triple selection not in compound meter would be 3/4.
2. Sightreading will be scored according to a grid (1-15 points) with ratings (Superior, Excellent, etc.) used as a guideline. Sightreading selections will be considered to be the same as a grade VI solo. A separate grid will be used for each selection.
3. Sightreading selections are to be copied and edited onto a blank folder.
4. Each student will be given 30 seconds to study each sightreading selection.
5. There will be a three-year rotating list of sightreading. It will be secured each year by the Region and All-State Chairmen. The list will be reviewed and edited as necessary.

### Sightreading Tips:

Use the STARS method!

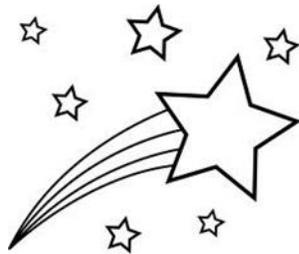
S - Sharps or flats in the key signature

T - Time signature and Tempo markings

A - Accidentals not found in the key signature

R - Rhythms; silently count the more difficult notes and rests

S - Signs, including dynamics, articulations, repeats and endings



The ability to read music at sight with good musicianship is a necessary and important skill for every student musician to develop. At one time or another, you will be called upon to sight read unfamiliar music. Sight reading is a normal part of auditions that are routine for getting into school groups, state bands, community groups, military bands, music schools and conservatories. In addition, you will frequently have to read new music in school ensemble (group) rehearsals. Lacking the skill to be in control of these situations can be frustrating and sometimes embarrassing. The goal, then, is to help you develop skill and confidence in being able to read music fairly accurately the first time around. Highly developed sight reading skill is one mark of an accomplished musician.

# CLINIC BAND

## REQUIRED SCALES (15 points)

**Scales:** Scales are to be played from memory in any order. The order is to be listed on the audition ticket. A scale evaluation sheet will be used by all judges. If a scale is played incorrectly, it may be attempted at the end of the sequence, if there is time remaining in the two minute limit. If there is time left, the judge will announce those scales for which full credit has not been given.

**Key Signatures:** Know proper key signatures of all required major keys, and flats and sharps in the order that they appear on the staff. Scales can be played using any type of notation. (eighths, triplets, etc.) However, they must be played using the ranges provided, otherwise they will be judged as incorrect. Click the links below to view the scales for each instrument, then print them out for use.

Instrument	Octave(s)/Scales (these are transposed pitches):	
<a href="#">Flute</a>	2 octaves: C, Db, D, Eb, F, G, Ab, A, Bb	1 octave: None
<a href="#">Oboe</a>	2 octaves: Bb, C, Db, D	1 octave: Eb, F, G, Ab, A
<a href="#">Bassoon</a>	2 octaves: Bb, C, Db, D, Eb, F	1 octave: G, Ab, A
<a href="#">Bb Soprano Clarinet</a>	2 octaves: E, F, G, A, Bb, B, C, D, Eb	1 octave: None
<a href="#">Eb Contra Clarinet</a>	2 octaves: E, F, F#, G	1 octave: A, Bb, B, C, D
<a href="#">Bb Bass/Contra Clarinet</a>	2 octaves: E, F, G, A	1 octave: Bb, B, C, D, Eb
<a href="#">Alto/Baritone Saxes</a>	2 octaves: Bb, B, C, D, E	1 octave: F, F#, G, A
<a href="#">Tenor Saxophone</a>	2 octaves: Bb, B, C, D, Eb, E	1 octave: F, G, A
<a href="#">Trumpet/Cornet/T.C. Baritone</a>	2 octaves: G, A	1 octave: Bb, B, C, D, Eb, E, F
<a href="#">French Horn</a>	2 octaves: F, G, Ab	1 octave: A, Bb, C, D, Eb, E
<a href="#">Trombone/B.C. Baritone Tuba</a>	2 octaves: F, G	1 octave: Ab, A, Bb, C, Db, D, Eb

**Chromatic Scale:** to be played from the lowest required note in the major scales to the highest required note in the major scales. Minimum tempo: quarter note = 112. Rhythm: eighths or triplet eighths. (5 points)

Chromatic Scale Ranges	
Flute	Low C to High Bb
Oboe	Low Bb to High D
Bassoon	Low Bb to High F
Bb Soprano Clarinet	Low E to High Eb
Eb Contra Clarinet	Low E to High G
Bb Bass/Contra Clarinet	Low E to High A
Alto/Baritone Saxophone	Low Bb to High E
Tenor Saxophone	Low Bb to High E
Trumpet/T.C. Baritone	Low G to High A
French Horn	Low F to High Ab
Trombone/B.C. Euphonium	Low F to High G
Tuba	Low F to High G

# SENIOR BAND

## REQUIRED SCALES (15 points)

**Scales:** Scales are to be played from memory in any order. The order is to be listed on the audition ticket. A scale evaluation sheet will be used by all judges. If a scale is played incorrectly, it may be attempted at the end of the sequence, if there is time remaining in the two minute limit\*. If there is time left, the judge will announce those scales for which full credit has not been given.

\* Two minute time limit; except senior flutes, senior bassoons, and senior clarinets will have two minutes and 20 seconds.

**Key Signatures:** Know proper key signatures of all required major keys, and flats and sharps in the order that they appear on the staff.

Scales can be played using any type of notation. (eighths, triplets, etc.) However, they must be played using the ranges provided, otherwise they will be judged as incorrect. Click the links below to view the scales for each instrument, then print them out for use.

Instrument	Octave(s)/Scales (these are transposed pitches):	
<a href="#">Flute</a>	3 octaves: C	2 octaves: Db, D, Eb, E, F, F#, G, Ab, A, Bb, B
<a href="#">Oboe</a>	2 octaves: Bb, B, C, Db, D, Eb, E, F	1 octave: F#, G, Ab, A
<a href="#">Bassoon</a>	3 octaves: Bb	2 octaves: B, C, Db, D, Eb, E, F, F#, G, Ab, A
<a href="#">Bb Soprano Clarinet</a>	3 octaves: E, F, F#, G	2 octaves: Ab, A, Bb, B, C, C#, D, Eb
<a href="#">Eb Contra Clarinet</a>	2 octaves: Eb, E, F, F#, G, Ab, A, Bb, B, C	1 octave: C#, D
<a href="#">Bb Bass/Contra Clarinet</a>	2 octaves: E, F, F#, G, Ab, A, Bb, B, C	1 octave: C#, D, Eb
<a href="#">All Saxes</a>	2 octaves: Bb, B, C, C#, D, Eb, E, F	1 octave: F#, G, Ab, A
<a href="#">Trumpet/Cornet/T.C. Baritone</a>	2 octaves: F#, G, Ab, A, Bb, B, C	1 octave: C#, D, Eb, E, F
<a href="#">French Horn</a>	2 octaves: F, F#, G, Ab, A, Bb	1 octave: B, C, C#, D, Eb, E
<a href="#">Trombone/B.C. Baritone Tuba</a>	2 octaves: E, F, F#, G, Ab, A, Bb	1 octave: B, C, Db, D, Eb

**Chromatic Scale:** to be played from the lowest required note in the major scales to the highest required note in the major scales. Minimum tempo: quarter note = 120. Rhythm: eighths or triplet eighths. (5 points)

Chromatic Scale Ranges	
Flute	Low C to High C (3 octaves)
Oboe	Low Bb to High F
Bassoon	Low Bb to High Bb (3 octaves)
Bb Soprano Clarinet	Low E to High G (3-1/2 octaves)
Eb Contra Clarinet	Low Eb to High C
Bb Bass/Contra Clarinet	Low E to High C
Alto/Baritone Saxophone	Low Bb to High F
Tenor Saxophone	Low Bb to High F
Trumpet/T.C. Baritone	Low F# to High C
French Horn	Low F to High Bb
Trombone/B.C. Euphonium	Low E to High Bb
Tuba	Low E to High Bb

# *Clinic All-State Terms*

<b>a poco</b>	a little; gradually	<b>grazioso</b>	gracefully
<b>a tempo</b>	in time; generally implies a return to the original rate of speed	<b>l'istesso</b>	the same
<b>accelerando</b>	gradually faster	<b>largetto</b>	slow, but not as slow as largo
<b>adagietto</b>	slow, but not as slow as adagio	<b>largo</b>	very slow
<b>adagio</b>	very slow	<b>legato</b>	smooth and connected
<b>agitato</b>	agitated; rapid	<b>lento</b>	very slow
<b>al fine</b>	to the finish	<b>maestoso</b>	majestically
<b>alla</b>	in the style of	<b>marcato</b>	marked; with emphasis
<b>allargando</b>	gradually slower and broader	<b>marziale</b>	martial
<b>allegretto</b>	light and moderately quick, but not as fast as allegro	<b>meno</b>	less
<b>allegro</b>	rapid; lively	<b>mezzo</b>	medium; half
<b>andante</b>	moderately slow, but moving	<b>moderato</b>	moderately
<b>andantino</b>	generally a little quicker than andante	<b>molto</b>	very
<b>animato</b>	animated; spirited	<b>mosso</b>	motion; movement
<b>appassionato</b>	intensely; passionately; with deep feeling	<b>non troppo</b>	not too much
<b>brillante</b>	brilliantly	<b>pianissimo</b>	very softly
<b>cantabile</b>	in a singing style	<b>piano</b>	softly
<b>chromatic</b>	by semi-tones	<b>poco</b>	a little
<b>coda</b>	the final added measures of a musical composition	<b>poco a poco</b>	little by little
<b>con anima</b>	with animation; spirit	<b>prestissimo</b>	very fast; more so than presto
<b>con brio</b>	with spirit; brilliantly	<b>presto</b>	very fast
<b>con forza</b>	with force	<b>rallentando</b>	gradually slower
<b>con grazia</b>	with grace	<b>ritardando</b>	gradually slower
<b>con spirito</b>	with spirit; brilliance	<b>ritenuto</b>	a steady pace, but slower than the preceding tempo
<b>crescendo</b>	gradually louder	<b>rubato</b>	temporary irregularity of time, lengthening some notes at the expense of others
<b>da capo</b>	from the beginning	<b>segno</b>	the sign
<b>dal segno</b>	from the sign	<b>sempre</b>	always; continually
<b>decrescendo</b>	gradually softer	<b>sforzando</b>	forced; with emphasis
<b>diminuendo</b>	gradually softer	<b>simile</b>	the same
<b>dolce</b>	sweetly	<b>solì</b>	more than one performer in unison
<b>energico</b>	energetically	<b>solo</b>	a composition or passage for one performer
<b>etude</b>	a study	<b>sostenuto</b>	sustained
<b>fermata</b>	a hold or pause	<b>staccato</b>	separated, detached style
<b>forte</b>	loud	<b>subito</b>	suddenly
<b>fortissimo</b>	very loud	<b>tacet</b>	silent
<b>furioso</b>	furiously	<b>tempo</b>	time; speed
<b>grandioso</b>	grand or noble style	<b>tenuto</b>	sustain full value
<b>grave</b>	very slow or solemn	<b>vivace</b>	vivacious; lively

# Senior All-State Terms

<b>a poco</b>	a little; gradually	<b>leggiero</b>	lightly
<b>a tempo</b>	in time; generally implies a return to the original rate of speed	<b>lento</b>	very slow
<b>accelerando</b>	gradually faster	<b>maestoso</b>	majestically
<b>adagietto</b>	slow, but not as slow as adagio	<b>marcato</b>	marked; with emphasis
<b>adagio</b>	very slow	<b>marcia</b>	march style
<b>agitato</b>	agitated; rapid	<b>marziale</b>	martial
<b>al fine</b>	to the finish	<b>meno</b>	Less
<b>alla</b>	in the style of	<b>mezzo</b>	medium; half
<b>allargando</b>	gradually slower and broader	<b>moderato</b>	moderately
<b>allegretto</b>	light and moderately quick, but not as fast as allegro	<b>molto</b>	very
<b>allegro</b>	rapid; lively	<b>morendo</b>	dying away
<b>andante</b>	moderately slow, but moving	<b>mosso</b>	motion; movement
<b>andantino</b>	generally a little quicker than andante	<b>moto</b>	motion; movement
<b>animato</b>	animated; spirited	<b>non troppo</b>	not too much
<b>appassionato</b>	intensely; passionately; with deep feeling	<b>opus</b>	a musical work or composition
<b>arioso</b>	in a vocal style	<b>ottava</b>	an octave
<b>assai</b>	very	<b>pesante</b>	heavily; with emphasis
<b>ben</b>	well	<b>pianissimo</b>	very softly
<b>brillante</b>	brilliantly	<b>piano</b>	softly
<b>calando</b>	gradually slower and softer	<b>piu</b>	more
<b>cantabile</b>	in a singing style	<b>poco</b>	a little
<b>chromatic</b>	by semi-tones	<b>poco a poco</b>	little by little
<b>coda</b>	the final added measures of a musical composition	<b>prestissimo</b>	very fast; more so than presto
<b>con</b>	with	<b>presto</b>	very fast
<b>con amore</b>	with tenderness	<b>primo</b>	first
<b>con anima</b>	with animation; spirit	<b>rallentando</b>	gradually slower
<b>con brio</b>	with spirit; brilliantly	<b>religioso</b>	in solemn style
<b>con forza</b>	with force	<b>ritardando</b>	gradually slower
<b>con fuoco</b>	with fire, energy	<b>ritenuto</b>	a steady pace, but slower than the preceding tempo
<b>con grazia</b>	with grace	<b>rubato</b>	temporary irregularity of time, lengthening some notes at the expense of others
<b>con spirito</b>	with spirit; brilliance	<b>scherzando</b>	in light, playful style
<b>crescendo</b>	gradually louder	<b>scherzo</b>	playfully, usually in rapid tempo with rhythmic and dynamic contrasts
<b>da capo</b>	from the beginning	<b>segno</b>	the sign
<b>dal segno</b>	from the sign	<b>sempre</b>	always; continually
<b>decrescendo</b>	gradually softer	<b>senza</b>	without
<b>diminuendo</b>	gradually softer	<b>sforzando</b>	forced; with emphasis
<b>dolce</b>	sweetly	<b>simile</b>	the same
<b>energico</b>	energetically	<b>smorzando</b>	dying away
<b>etude</b>	a study	<b>solì</b>	more than one performer in unison
<b>fermata</b>	a hold or pause	<b>solo</b>	a composition or passage for one performer
<b>forte</b>	loud	<b>sordino</b>	mute
<b>fortissimo</b>	very loud	<b>sostenuto</b>	sustained
<b>forzando</b>	forcefully accented	<b>staccato</b>	separated, detached style
<b>furioso</b>	furiously	<b>stringendo</b>	gradually faster
<b>giocoso</b>	joyfully	<b>subito</b>	suddenly
<b>grandioso</b>	grand or noble style	<b>tacet</b>	silent
<b>grave</b>	very slow or solemn	<b>tempo</b>	time; speed
<b>grazioso</b>	gracefully	<b>tempo di valse</b>	waltz time
<b>l'istesso</b>	the same	<b>tenuto</b>	sustain full value
<b>larghetto</b>	slow, but not as slow as largo	<b>valse</b>	waltz
<b>larghissimo</b>	very slow, more so than largo	<b>veloce</b>	very fast
<b>largo</b>	very slow	<b>vivace</b>	vivacious; lively
<b>legato</b>	smooth and connected	<b>vivo</b>	lively; brisk

# GUIDELINES TERMS - REGION/ALL-STATE AUDITIONS

When a student reaches the terms portion of the audition they should expect the following to happen:

- 1) The judge will instruct the student to turn over one of four cards that have been placed near them.
- 2) After picking up a card and turning it over, the student will tell the judge the number of the card they have chosen.
- 3) The student will then read each term out loud (the term does not have to be pronounced correctly, although it would be nice if it was) followed by what they believe is the correct definition for that term.
- 4) After the student has completed defining all five terms they should place the card back on then desk/table with the other cards and make sure that it is turned face down.

Here is what a sample card will look like:

## SENIOR TERMS CARD # 35

### **pesante**

marked; with emphasis  
heavily; with emphasis  
forced; with emphasis

### **etude**

more than one performer in unison  
a musical work or composition  
a study

### **dolce**

smooth and connected  
in a singing style  
sweetly

### **andantino**

generally a little quicker than andante  
gradually softer  
generally a little slower than andante

### **crescendo**

gradually softer  
gradually louder  
gradually faster

## Region and All-State Audition Ticket

Region Audition ..  All-State Audition ..  Time \_\_\_\_\_

Junior Band ..  Clinic Band ..  Senior Band ..

Student's Code Number: \_\_\_\_\_  
(if assigned)

Student's Instrument: \_\_\_\_\_

### **Order of Scales**

**(Instrument Pitch - Not Concert Pitch)**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12

**(Students auditioning on Snare Drum should  
list their Rudiment Order on the back of this form.)**

## PERCUSSION ONLY

Percussion (Listed in order of performance)		
Clinic	Senior	Points
<u>Technical Proficiency</u>	<u>Technical Proficiency</u>	20
<u>Solo</u>	<u>Solo</u>	30
<u>Sightreading</u>	<u>Sightreading</u>	30
Overall Technique	Overall Technique	15
<u>Terms</u>	<u>Terms</u>	5

**Solo** - Percussionists will designate one of the following two groups as their major area of performance:

1 - Battery/Mallets or 2 - Timpani.

**Musical Terms** - (The terms will be shown to students during auditions, not read aloud.) A group of terms will be listed on a sheet along with multiple choices of definitions. The students are to say the term aloud and give the correct answer. Click [HERE](#) to view an Example Term Card.

**Overall Technique** for percussion will be the equivalent of the tone score for wind instruments. The technique score will be given at the end of the audition and will reflect the student's overall level of sound quality and general approach to performing percussion music.

### ***Technical Proficiency Requirements Percussion (20 points)***

Percussionists will designate one of the following two groups as their major area of performance:

1 - Battery/Mallets or 2 - Timpani

Battery/mallet players will play pre-selected rudiments memorized within a one-minute time limit as well as pre-selected major scales within a separate one-minute time limit. Students are expected to play the rudiments and scales in the order specified on the notecards. Click [HERE](#) for examples of the notecards.

#### **Technical Proficiency Requirements for Battery**

1 - Rudiments- Percussionists will play pre-selected rudiments within a one minute time limit. (see lists provided below) *Students are expected to play the rudiments in the order specified on the notecards.* Click [HERE](#) for examples of the notecards.

#### **Snare Rudiments**

All rudiments will be performed at a flat speed equal to or faster than the tempo listed. Rudiments will not be played from slow to fast to slow (also referred to as open to close to open). Students have one minute to play all listed rudiments exactly six times consecutively (and a release note when applicable). If a student performs more than six repetitions, only the first six are to be judged.

If any of the six repetitions of a rudiment are played incorrectly, it may be attempted at the end of the sequence, if there is time remaining in the one minute time limit. If there is time left, the judge will inform the student of the rudiment, by name, that needs to be replayed six times to receive credit. For example, if a student was unsuccessful on rudiments #3 Flam Tap and #5 Single Drag Tap, and has additional time left, the judge would ask, "Please replay the Flam Tap" followed by, "Please replay the Single Drag Tap" instead of asking for the rudiment by number.

All Double Stroke Roll and Drag rudiments must be performed in a "rudimental" or "open roll" style instead of a "buzzed" or "concert" interpretation. In order to be given credit for each rudiment, all six repetitions of a rudiment must be performed at least at the minimum tempo listed and demonstrate one of the correct sticking and the proper accent vs. tap (high or loud vs. low or soft) dynamic contrast.

## Snare Drum Rudiments

<u>SENIOR</u>	<u>CLINIC</u>
(Quarter Note = 112) 7 Stroke Roll 10 Stroke Roll 15 Stroke Roll 17 Stroke Roll Double Paradiddle Flam Tap Flam Accent (*) Flamacue Single Drag Tap Double Drag Tap Drag Paradiddle No. 2 Double Ratamacue	(Quarter Note = 96) 7 Stroke Roll 11 Stroke Roll Flam Paradiddle-diddle Flam Tap Flam Accent (*) Flam Paradiddle Single Drag Tap Drag Paradiddle No. 1 Single Ratamacue

<u>Roll Rudiments</u>	<u>Flam Rudiments</u>
5 Stroke Roll ( <i>alternating</i> ) 7 Stroke Roll ( <i>non-alternating</i> ) # 9 Stroke Roll ( <i>alternating</i> ) 10 Stroke Roll ( <i>non-alternating</i> ) 11 Stroke Roll ( <i>non-alternating</i> ) # 15 Stroke Roll ( <i>non-alternating</i> ) # 17 Stroke Roll ( <i>alternating</i> )	Flam ( <i>alternating</i> ) Flam Tap ( <i>alternating</i> ) Flam Accent ( <i>alternating</i> ) Flamacue ( <i>non-alternating</i> ) Flam Paradiddle ( <i>alternating</i> ) Flam Paradiddle-diddle ( <i>alternating</i> )
<u>Diddle Rudiments</u>	<u>Drag Rudiments</u>
Single Drag Tap ( <i>alternating</i> ) Double Drag Tap ( <i>alternating</i> ) Single Ratamacue ( <i>alternating</i> ) Double Ratamacue ( <i>alternating</i> ) Lesson 25 ( <i>non-alternating</i> )	Single Paradiddle ( <i>alternating</i> ) Double Paradiddle ( <i>alternating</i> ) Drag Paradiddle #1 ( <i>alternating</i> ) Drag Paradiddle #2 ( <i>alternating</i> )

### # doesn't matter which hand leads

Snare Drum Buzz Roll - Battery/mallet players will perform a concert snare drum buzz roll which will be scored by the screened judges. The concert snare drum buzz roll will be performed from a pianissimo dynamic, developed to a fortissimo dynamic, and returned back to a pianissimo dynamic. Click [HERE](#) for a notated snare drum buzz roll. Overall Technique for percussion will be the equivalent of the tone score for wind instruments. The technique score will be given at the end of the audition and will reflect the student's overall level of sound quality and general approach to performing percussion music.

### Technical Proficiency Requirements for Mallets

Battery/mallet players will play pre-selected major scales within a separate one-minute time limit. Students are expected to play the scales in the order specified on the notecards.

#### Clinic Band

Major Scales: F, G, Ab, A, Bb, C, Db, D, Eb (2 octaves)

#### Senior Band

Major Scales: F, Gb, G, Ab, A, Bb, B, C, Db, D, Eb, E (2 octaves)

Overall Technique for percussion will be the equivalent of the tone score for wind instruments. The technique score will be given at the end of the audition and will reflect the student's overall level of sound quality and general approach to performing percussion music.

### Technical Proficiency Requirements Timpani

#### Timpani Tuning

Timpani tuning will not be judged separately, but in conjunction with the tuning of the SOLO and the two Sight-Reading selections. *If tunings are exactly duplicated in the sight-reading selections and/or solo, the judges may hear other tunings to ensure three different ones.* The tuning of the timpani will be judged before the student plays the etude, and in the case of the sight-reading, the pitches to be tuned will be written on the outside of the sight-reading folder in musical notation. The student's tuning can then be evaluated before the student opens the folder to begin studying the sight-reading. This process is to be repeated for the second sight-reading example. Each sight-reading selection accounts for 15 points. The player will also perform a *fp* crescendo-decrescendo roll for 5 points. This will be the equivalent of the winds' chromatic scale. Click [HERE](#) for a notated *fp* crescendo-decrescendo timpani roll

**All students will be allowed 40 seconds per tuning session (all drums in 40 seconds, not 40 seconds per drum), totaling 2 minutes for all tuning required for the audition.**

Junior tunings will include perfect fourths and fifths only. Clinic and Senior tunings could use all intervals for tuning.

**NOTE:** Reference pitches for tuning Timpani may only be obtained from a tuning fork or pitch pipe. Students are not allowed to use a mallet instrument to obtain their reference pitches. Overall Technique for percussion will be the equivalent of the tone score for wind instruments. The technique score will be given at the end of the audition and will reflect the student's overall level of sound quality and general approach to performing percussion music.