

MEMO

2012 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE MUSIC FESTIVAL

November 15-16-17, 2012

Hosted by East Anchorage High School and the Anchorage School District

UPDATED: June 11, 2012

This memo is for all High School Music Directors, Principals, and Activity Principals who are interested in having their students participate in the 2012 All-State Music Festival.

If you have further questions, please contact

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June 11, 2012

1. **LOCATION, DATES & TIMES:** The ASAA/First National Bank All-State Music Festival will be held November 16-17-18, 2012 in Anchorage, Alaska. It will be hosted by the Chugiak High School and the Anchorage School District. All rehearsal will take place at Chugiak High School. The Gala Concert will be held at West Anchorage High School on November 17th, 2012 beginning at 6:00 PM.
2. **INTENT TO PARTICIPATE and AUDITION REQUIREMENTS:** Complete the on-line **Intent to Participate Form** to ASAA no later than Friday, August 1st. www.asaa.org. Click Activities. Click Music. Click Forms. Click Intent Form on-line. Handbooks and updated instructions are only sent to those music directors who submit the Intent to Participate Form.

You no longer need an assigned school number for submitting applications and auditions. An **Audition Password** will be sent to each high school music director after they have completed the on-line **Intent Form** which they will need to complete the on-line **All-State Music Festival Roster** and to **submit auditions on-line**.

3. **HOW TO SUBMIT AUDITIONS & APPLICATIONS for FESTIVAL PARTICIPATION:** For 2012, auditions can be submitted on-line beginning Monday, September 10th, 2012 and are due by 11:55 PM on Wednesday, September 26th, 2012. Watch the ASAA web site for specific instructions on how to submit the on-line auditions. Alaska High School Music Directors will also be notified by a general email. If you are new to teaching music in Alaska, please make sure that ASAA has your current contact information via the Intent Form (See #2 above.)

Audition and application submittals **are due in to ASAA**

no later than 11:55 PM, Wednesday, September 26th, 2012.

You may **begin submitting** your on-line auditions on Monday, September 10th, 2012.

Please follow the audition requirements for band, choir and orchestra as outlined on the ASAA web site on the All-State page, in the 2012-13 Music Handbook, and as a part of this memo. This is an **EVEN-NUMBERED** year.

THE 2012-2013 MUSIC HANDBOOK will only be available ON-LINE. Notification will be sent to all registered Alaskan high school music directors when it is posted which will be some time around August 1st, 2012. Copies of all forms and detailed instructions can also be found in the Music Festival Handbook, on-line and in the All-State Music Festival Memo.

A **PO (Purchase Order) Number, or other method of payment indication** is also needed when the auditions are submitted and is included as part of the application process. Each school will be invoiced \$10.00 for each audition received.

The following is needed for the Audition process due in to ASAA by Wednesday, September 26th, 2012:

- * B/C/O Application Forms for all students submitting auditions
- * B/C/O On-line Roster Form for each school group submitting auditions
- * On-line Audition
- * Payment process: PO Number, Credit Card, Check, Cash

4. **AUDITION COMMITTEES:** The audition committees will listen to the auditions during the week of October 1st. Results will be emailed or faxed to each music director by Friday, October 12th. If your school has not received notification by Monday, October 15th, please contact the ASAA Music Coordinator.
5. **FESTIVAL PACKETS FOR SELECTED STUDENTS:** The following will be mailed to the schools by Monday, October 15th for distribution to students selected to participate:
 - * Notice of selected students
 - * Music
 - * Rehearsal schedule
 - * Practice CD Information for choir students
 - * Miscellaneous Memorabilia Information for T-shirts, group photos, first chair photos, concert recording, etc.
6. **DIRECTOR'S REGISTRATION, MASTER ELIGIBILITY, CODE of CONDUCT and MUSIC SUPERVISION FORMS:** are found in the ASAA Music Handbook and can also be found on the ASAA website at www.asaa.org on the Music Form Page. The items listed above should be faxed into ASAA by Friday, November 2nd, 2012.
7. **FEES:** ASAA will invoice each school \$10 for each audition adjudicated and \$10 for each participant selected after the festival has concluded.
8. **CHAIR AUDITIONS:** Band, Choir and Orchestra chair auditions will be determined at the festival. Band and Orchestra Chairs occur on the first day and Choir Chairs occur on the second day.
9. **MIXED and TREBLE CHOIR PLACEMENT for WOMEN:** After the audition committee has completed their adjudications, the women voiced applications will be ranked by scores from highest to lowest. The **EVEN-NUMBERED** rankings will be placed in the MIXED CHOIR and the **ODD-NUMBERED** rankings will be placed in the TREBLE CHOIR. Students will not be able to choose which group they are placed. However, students will be asked to indicate on their application form in

which Alaska All-State Honor Groups they have previously participated. Both choirs are HONOR CHOIRS.

10. **REHEARSAL, DRESS REHEARSAL and PERFORMANCE:** The rehearsals will be held at Chugiak High School for all groups on November 15th and 16th. On Saturday, November 17th, the rehearsals and performance will be at West Anchorage High School. The concert will begin at 6:00 PM. Admission is \$10 adults and \$5 students. Tickets are available at the rehearsal sites and at the door.
11. **GUEST CONDUCTORS:** This year, we are pleased to welcome the following guest conductors to the 2012 All-State Music Festival:

ALL-STATE BAND:	Timothy Salzman , University of Washington
ALL-STATE MIXED CHOIR:	Richard Bjella , Texas Tech University
ALL-STATE ORCHESTRA:	Anthony Elliott , University of Michigan
ALL-STATE TREBLE CHOIR:	Betsy Cook-Weber , University of Houston, TX
12. **GROUP COORDINATORS:** The following music directors are serving as group coordinators for the 2012 All-State Music Festival:

ALL-STATE BAND:	Mike Martinson , Chugiak HS Band Director
ALL-STATE MIXED CHOIR:	Ron Lange , Chugiak HS Choir Director
ALL-STATE ORCHESTRA:	Jean Lenoir , Chugiak HS Orchestra Director
ALL-STATE TREBLE CHOIR:	Katy Green , West Anchorage HS Choir Director
PERFORMANCE ON-SITE:	David Williams , West Anchorage HS Band Director
ASD ADMINISTRATOR:	TBA , ASD Music Festival Supervisor
13. **EVENT SUPERVISION:** Each participating school will be requested to identify a faculty representative who is responsible for the conduct of its participants and students throughout the contest, as defined in the ASAA By-laws: “A certified staff member or other person approved in advance by the principal or superintendent of a member school or district, must accompany and be in charge of a traveling group.”
14. **TAD POLICY:** The TAD POLICY (Tobacco, Alcohol and Controlled Substances Policy) will be a part of the Master Eligibility Requirements. For further information, please refer to this section on the ASAA web site at www.asaa.org and in the Music Handbook.

For All-State, the TAD requirement needs to be completed by October 26th, 2012, for all students selected for the 2012 All-State Groups and is turned in as part of the Master Eligibility Requirements.

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TIME LINE

August 1st (Friday)

Intent Forms (on-line) due into ASAA office

September 26th (Wednesday)

Applications, Rosters and Auditions (on-line)
Payment Indication
Due into ASAA office

October 26th (Friday)

TAD POLICY requirement to be completed

November 2nd (Friday)

Academic Award Form (on-line)
Code of Conduct Form (fax)
Director's Registration Form (on-line)
Master Eligibility List (on-line)
Music Supervision Form (fax)
Due into ASAA office

November 15th & 16th (Thursday & Friday)

Rehearsals at Chugiak High School

November 17th (Saturday)

Final Rehearsals at West Anchorage High School
Concert at 6:00 PM at West Anchorage High School

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DISQUALIFICATION ALERT

**For the 2012 All-State Music Festival,
AUDITIONS will be DISQUALIFIED if:**

- 1. Any audition exercise is incomplete, in the wrong order, or left out.**
- 2. Any audition exercise is incorrect because the student and/or director used an exercise requirement from the wrong year or list.**
(Directors should contact the ASAA Music Coordinator if there are any questions about the audition material.)
- 3. Any audition was discovered to be made with the use of any electronic keyboard, electronic enhancement, headphones with the pitches being played or any other device or aide other than an audition recorder used only for recording the audition.**
- 4. The beginning pitch is not heard on the audition for all choral exercises.**
- 5. The required choral scales are not sung in the correct octave.**
- 6. An ADITION is found with inappropriate language used for identifying exercises, selections, and/or performers.**
(See the Music Handbook for further details.)

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Audition Materials – Brass (2 pages)

For Woodwind, Brass and Percussion, students and directors should be aware that evaluations of recorded auditions take the following musical elements into consideration: tone, phrasing, note and rhythmic accuracy, tempo, style, articulation, and dynamics.

NOTE: Woodwind and brass players for ORCHESTRA will be selected from the first chairs selected for the All-State Orchestra from their recorded auditions.

EUPHONIUM (BARITONE HORN) Bass Clef and Treble Clef

Rubank Advanced Method for Trombone/Baritone, Vol. 1 (Voxman and Gower)

- Track 1 Chromatic scale: Low F to Bb 3 using tongued legato quarter notes ascending and descending. (Quarter note = 72)
- Track 2 Page 28, exercise 12, top part. (Dotted quarter note = 72)
- Track 3 Page 51, exercise 8. (Quarter note = 132)
- Track 4 Page 65, exercise 9. (Quarter note = 100)

FRENCH HORN

Rubank Advanced Method for French Horn, Vol. 1 (Voxman and Gower)

- Track 1 Chromatic scale: Low C to C4 using tongued legato quarter notes ascending and descending. (Quarter note = 132)
- Track 2 Page 54, exercise 20. (Quarter note = 132)
- Track 3 Page 25, exercise 7, low part, no repeats. (Quarter note = 84)
- Track 4 Page 60, exercise 35. (Quarter note = 80)
- Track 5 Page 72, lines 1-6. (Quarter note = 72)

TROMBONE

Rubank Advanced Method for Trombone/Baritone, Vol. 1 (Voxman and Gower)

- Track 1 Chromatic scale: Low F to Bb 3 using tongued legato quarter notes ascending and descending. (Quarter note = 72)
- Track 2 Page 17, exercise 57. (Quarter note = 72)
- Track 3 Page 27, exercise 11, top part. (Quarter note = 112)
- Track 4 Page 65, exercise 9. (Quarter note = 100)

BASS TROMBONE

24 Studies for Bass Trombone or Trombone with F Attachment by Boris Grigoriev (published by International Music Company and edited by Allen Ostrander).

- Track 1 Chromatic scale from pedal Bb to F above the Bass Clef Staff and back.
(Quarter note = 120)
- Track 2 Exercise #1: Last 16 bars. Lento
- Track 3 Exercise #4: Last 32 bars. Allegro

TRUMPET (CORNET)

Arbans Complete Conservatory Method for Trumpet (Goldman and Smith, published by Carl Fischer)

- Track 1 Chromatic scale: Low F# to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 120)
- Track 2 Page 137, exercise 28. (Quarter note = 112)
- Track 3 Page 203, exercise 47. (Quarter note = 84)
- Track 4 Page 31, exercise 26. (Quarter note = 116)

TUBA

Rubank Advanced Method for Eb and BBb Bass, Vol. 1 (Voxman and Gower)

- Track 1 Chromatic scale: Low G to G3 using tongued legato quarter notes ascending and descending. (Quarter note = 120)
- Track 2 Page 41, exercise 28. (Quarter note = 80)
- Track 3 Page 35, exercise 17, no repeats. (Quarter note = 92)
- Track 4 Page 56, exercise 30. (Quarter note = 112)

ALL-STATE MUSIC FESTIVAL

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Audition Materials – Percussion (1 page)

For Woodwind, Brass and Percussion, students and directors should be aware that evaluations of recorded auditions take the following musical elements into consideration: tone, phrasing, note and rhythmic accuracy, tempo, style, articulation, and dynamics.

NOTE: Percussion players for the All-State Orchestra will be selected from the first chairs selected for the All-State Band from their recorded audition.

In an effort to select versatile percussionists, students must submit an audition which includes ALL FOUR of the audition groupings listed below.

The book used for all audition materials is:

Audition Etudes (Garwood Whaley, published by Meredith Music Publications)

SNARE DRUM

- Track 1 Rudimental (double stroke) roll played slow to fast (open to closed)
- Track 2 Orchestral (multiple bounce) roll played pp, ff, pp
- Track 3 Page 11, exercise 14 (quarter note = 108)

TIMPANI

- Track 4 Roll pp, ff, pp on low G and high D
- Track 5 Play F major scale using two timpani: Use legato stroked quarter notes ascending and descending (Quarter note = 80)
- Track 6 Page 14, exercise 5 (quarter note = 132)

MALLETS

- Track 7 Chromatic scale: Two octaves using sixteenth notes ascending and descending (Quarter note = 104)
- Track 8 D and Bb major scales: Two octaves using eighth notes and repeating the top note, do not stop recording between scales (quarter note = 120)
- Track 19 Page 24, exercise 11 (quarter note = 126)

MULTIPLE PERCUSSION

- Track 10 Page 32, exercise 7 (quarter note = 120)

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Audition Materials – Piano (1 page)

For Woodwind, Brass and Percussion, students and directors should be aware that evaluations of recorded auditions take the following musical elements into consideration: tone, phrasing, note and rhythmic accuracy, tempo, style, articulation, and dynamics.

All **sonatina exercises** come from the
Schirmer's "Sonatina Album for the Piano, Vol. 51"

All **scales** should be played hands together,
3 octaves ascending and descending. (Quarter note = 160)

Octave scale rhythm should be:
quarter note, eighth-eighth, eighth-eighth, eighth-eighth, quarter note.
(Quarter notes are played on the octaves.
Do not repeat the top octave notes when descending.)

PIANO

- Track 1 G Major Scale
- Track 2 Eb Major Scale
- Track 3 B harmonic minor Scale
- Track 4 F melodic minor Scale
- Track 5 Pgs.82-84; **"Sonatina Op.49, No.2" by Beethoven;**
Mvt.1 Allegro ma non troppo; half note = 92-96; no repeats
- Track 6 Pgs.98-99; **"Sonatina Op.20, No.1" by Dussek;**
Mvt.2 Rondo – minor section only ending on the first note of the
maggiore. Eighth note = 144.

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Audition Materials – Strings (2 pages)

Quality of tone and intonation will be major factors.

When identifying your SOLO SELECTION, please speak loudly and clearly.

VIOLIN

75 Melodious and Progressive Studies, Opus 36, Book 1 (Mazas, published Schirmer)

- 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, détaché. (Quarter note = 92)
- Track 3 Exercise 8: Start at pick-up to E major section, play 16 measures and end on E. (Quarter note = 72)
- Track 4 Exercise 23: Play the first 25 measures. Follow indicated markings and suggestions. (Eighth note = 96)
- Track 5 Identify and play a one-minute excerpt from your solo literature.

VIOLA

Etudes Speciales, Opus 36, Book 1 (Mazas, published Schirmer)

- Track 1 Three-octave D major scale: Sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 108)
- Track 2 Three-octave D melodic minor scale: Sixteenth notes ascending and descending, détaché. (Quarter note = 92)
- Track 3 Exercise 8: Start at pick-up to A major section, play 16 measures and end on A. (Quarter note = 72)
- Track 4 Exercise 23: Play the first 25 measures. Follow indicated markings and suggestions. (Eighth note = 96)
- Track 5 Identify and play a one-minute excerpt from your solo literature.

CELLO

Violoncello Method (Kummer, published Schirmer)

- 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, détaché. (Quarter note = 72)
- Track 3 Page 78, exercise 70: Top part. (Quarter note = 72)
- Track 4 Page 86, exercise 79: Top part. (Eighth note = 100)
- Track 5 Identify and play a one-minute excerpt from your solo literature.

STRING BASS

New Method for Double Bass, Book 1 (Simandl, pub. C. Fischer)

- | | |
|---------|--|
| 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, détaché. (Quarter note = 72) |
| Track 3 | Page 75, exercise 9: (Quarter note = 88) |
| Track 4 | Page 122, first sixteen measures. (Quarter note = 82) |
| Track 5 | Identify and play a one-minute excerpt from your solo literature. |

HARP

“Interlude” from ‘A Ceremony of Carols’ by Benjamin Britten **“Sequidilla” from the ‘Suite of Eight Dances’ by Carlos Salzedo**

- | | |
|---------|---|
| Track 1 | In a 2/4 meter and using the same tempo throughout the scale, play a G melodic minor scale ascending and a G natural minor scale descending in the following three ways, striking the root tone once, and continuing without pausing between scales.

A. Scale One: Play one octave of the above scale using quarter notes.
B. Scale Two: Play two octaves of the above scale using eighth notes.
C. Scale Three: Play three octaves of the above scale using eighth note triplets. |
| Track 2 | Play measures 1-11 of “Interlude” from A Ceremony of Carols by Benjamin Britten. |
| Track 3 | Play “Sequidilla” from the Suite of Eight Dances by Carlos Salzedo. (Note—you may use a tempo slower than the one indicated.) |

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Audition Materials – Vocal (1 page)

All exercises are to be sung a capella (without accompaniment).

The pitch should be given only once before each exercise and must be heard on the audition. Do not introduce each selection but rather continue throughout the audition materials in the order listed.

Students may or may not repeat the “DO” at the top of the scale.

Track 1 Sing a one-octave major scale starting on the note named ascending and descending with do-re-mi-fa-sol-la-ti-do. (Quarter note = 72) **Must be sung in the right octave.**

Soprano I D (space below treble clef)	Tenor I ... Eb (third space on bass clef)
Soprano II C (middle C)	Tenor II ... C (second space on bass clef)
Alto I A (below middle C)	Bass I ... Ab (first space on bass clef)
Alto II G (below middle C)	Bass IIF (space below bass clef)

Track 2 Sing a one-octave major scale starting on the note named ascending and descending with do-re-mi-fa-sol-la-ti-do. (Quarter note = 72) **Must be sung in the right octave**

Soprano I ... Bb (third line on treble clef)	Tenor I G (fourth space on bass clef)
Soprano II .Ab (third space on treble clef)	Tenor II F (fourth line on bass clef)
Alto I F (first space on treble clef)	Bass IEb (third space on bass clef)
Alto II Eb (first line on treble clef)	Bass IIDb (third line on bass clef)

Track 3 Sing the words “I love to sing” on a descending, octave arpeggio (8-5-3-1) in the assigned key for your voice part. Repeat it six (6) times for a total of seven (7) patterns with each repetition being one-half-step higher than the previous one. **Do not sing or hum the new pitch; just think it.** Only one pitch is to be given for the entire exercise to test the ability of the applicant to think intervals in chromatic sequence. (Quarter note = 72)

Soprano I ... Bb (third line on treble clef)	Tenor I .C (first ledger line above bass clef)
Soprano II ... Bb (third line on treble clef)	Tenor II C (first ledger line above bass clef)
Alto IG (second line on treble clef)	Bass I ..G (fourth space on bass clef)
Alto II G (second line on treble clef)	Bass II ..G (fourth space on bass clef)

Track 4 Sing unaccompanied the melody and words of *America the Beautiful*, first stanza and chorus only (start with “Oh Beautiful...” and end with “...from sea to shining sea”). Remember to begin on the fifth.

Soprano I Key of D (A pitch)	Tenor I Key of D (A pitch)
Soprano II Key of C (G pitch)	Tenor II Key of C (G pitch)
Alto I Key of B (F# pitch)	Bass I Key of B (F# pitch)

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Audition Materials – Woodwinds (4 pages)

For Woodwind, Brass and Percussion, students and directors should be aware that evaluations of recorded auditions take the following musical elements into consideration: tone, phrasing, note and rhythmic accuracy, tempo, style, articulation, and dynamics.

NOTE: Woodwind and brass players for ORCHESTRA will be selected from the first chairs selected for the All-State Orchestra from their recorded auditions.

BASSOON

Rubank Advanced Method for Bassoon, Vol. 1

- | | |
|---------|---|
| Track 1 | Page 15, exercise 50. (Quarter note = 112-132) |
| Track 2 | Page 44, exercise 10, no repeats, take DCs. (Eighth note = 120) |
| Track 3 | Page 38, exercise 25, first three lines. (Quarter note = 104) |
| Track 4 | Page 45, exercise 12, last four lines. (Quarter note = 96) |
| Track 5 | Page 48, exercise 19, no repeats. (Quarter note = 96) |

CONTRA BASSOON (Optional)

Rubank Advanced Method for Bassoon, Vol. 1

Play on BASSOON:

- | | |
|---------|---|
| Track 1 | Page 15, exercise 50. (Quarter note = 112-132) |
| Track 2 | Page 44, exercise 10, no repeats, take DCs. (Eighth note = 120) |
| Track 3 | Page 38, exercise 25, first three lines. (Quarter note = 104) |
| Track 4 | Page 45, exercise 12, last four lines. (Quarter note = 96) |
| Track 5 | Page 48, exercise 19, no repeats. (Quarter note = 96) |

Play on CONTRA BASSOON:

- | | |
|---------|--|
| Track 6 | Page 44, exercise 10, no repeats, take DC. (Eighth note = 120) |
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CLARINET - Bb Soprano

Rubank Advanced Method for Clarinet, Vol. 1

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|---------|--|
| Track 1 | Chromatic scale: Low E to G4 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 132) |
| Track 2 | Page 49, last 21 measures. (Cut-time half note = 96) |
| Track 3 | Page 53, exercise 15. (Dotted quarter note = 76) |
| Track 4 | Page 31, lines 3-6, top part, no repeats. (Quarter note = 112) |

CLARINET - Eb Soprano (Optional)

Rubank Advanced Method for Clarinet, Vol. 1

Play on Bb CLARINET

- Track 1 Chromatic scale: Low E to G4 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 132)
- Track 2 Page 49, last 21 measures. (Cut-time half note = 96)
- Track 3 Page 53, exercise 15. (Dotted quarter note = 76)
- Track 4 Page 31, lines 3-6, top part, no repeats. (Quarter note = 112)

Play on Eb CLARINET

- Track 5 Page 53, exercise 15. (Dotted quarter note = 76)

CLARINET – BASS

Rubank Advanced Method for Clarinet, Vol. 1

- Track 1 Chromatic scale: Low E to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 100)
- Track 2 Page 12, exercise 40. (Quarter note = 104)
- Track 3 Page 13, exercise 47. (Quarter note = 104)
- Track 4 Page 25, exercise 7, bottom part, no repeats. (Quarter note = 116)
- Track 5 Page 42, exercise 19, top part. (Quarter note = 60)

CLARINET – CONTRA-BASS (Optional)

Rubank Advanced Method for Clarinet, Vol. 1

PLAY on BASS CLARINET

- Track 1 Chromatic scale: Low E to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 100)
- Track 2 Page 12, exercise 40. (Quarter note = 104)
- Track 3 Page 13, exercise 47. (Quarter note = 104)
- Track 4 Page 25, exercise 7, bottom part, no repeats. (Quarter note = 116)
- Track 5 Page 42, exercise 19, top part. (Quarter note = 60)

PLAY on CONTRA-BASS CLARINET

- Track 6 Page 13, exercise 47. (Quarter note = 104)

CLARINET – ALTO

Rubank Advanced Method for Clarinet, Vol. 1

- Track 1 Chromatic scale: Low E to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 100)
- Track 2 Page 12, exercise 40. (Quarter note = 104)
- Track 3 Page 13, exercise 47. (Quarter note = 104)
- Track 4 Page 25, exercise 7, bottom part, no repeats. (Quarter note = 116)
- Track 5 Page 42, exercise 19, top part. (Quarter note = 60)
- Track 6 Page 13, exercise 47. (Quarter note = 104)

CLARINET – CONTRA-ALTO (Optional)

Rubank Advanced Method for Clarinet, Vol. 1

Play on ALTO CLARINET

- Track 1 Chromatic scale: Low E to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note=100)
- Track 2 Page 12, exercise 40. (Quarter note = 104)
- Track 3 Page 13, exercise 47. (Quarter note = 104)
- Track 4 Page 25, exercise 7, bottom part, no repeats. (Quarter note = 116)
- Track 5 Page 42, exercise 19, top part. (Quarter note = 60)
- Play on CONTRA-ALTO CLARINET**
- Track 6 Page 13, exercise 47. (Quarter note = 104)

ENGLISH HORN

Rubank Advanced Method for Oboe, Vol. 1

- Track 1 Chromatic scale: Low Bb to F3 using slurred sixteenth notes ascending and descending. (Quarter note = 80-92)
- Track 2 Page 47, exercise 10. (Quarter note = 80)
- Track 3 Page 66, exercise 2, take repeat, no ornamentation. (Quarter note = 72)
- Track 4 Page 49, exercise 16, no repeats, take DC. (Eighth note = 172)
- Track 5 Page 23, exercise 5. (Quarter note = 80)

FLUTE

Selected Studies for Flute by Himie Voxman and published by Rubank

- Track 1 Chromatic scale: Low C to C4 using slurred sixteenth notes ascending and descending. (Quarter note = 72)
- Track 2 Page 5: Beginning to first ending. (Quarter note = 108)
- Track 3 Page 4: First four lines, no repeat. (Quarter note = 56)
- Track 4 Page 50: First six lines plus one measure. (Dotted quarter note = 84)

OBOE

Rubank Advanced Method for Oboe, Vol. 1

- Track 1 Chromatic scale: Low Bb to F3 using slurred sixteenth notes ascending and descending. (Quarter note = 80-92)
- Track 2 Page 47, exercise 10. (Quarter note = 80)
- Track 3 Page 66, exercise 2, take repeat, no ornamentation. (Quarter note = 72)
- Track 4 Page 49, exercise 16, no repeats, take DC. (Eighth note = 172)

PICCOLO

Selected Studies for Flute by Himie Voxman and published by Rubank

- Track 1 Chromatic scale: Low C to C4 using slurred sixteenth notes ascending and descending. (Quarter note = 72)

Track 2	Page 5, beginning to first ending. (Quarter note = 108)
Track 3	Page 4, first four lines, no repeat. (Quarter note = 56)
Track 4	Page 50, first six lines plus one measure. (Dotted quarter note = 84)

SAXOPHONE - (Alto, Tenor, Baritone)

Selected Studies for Saxophone by Himie Voxman, published by Rubank

Track 1	Chromatic scale: Low Bb to F3 using slurred sixteenth notes ascending and descending. (Quarter note = 92)
Track 2	Page 40, begin at third measure of fourth line and play to end. (Quarter note = 104) (please correct misprint: line 9, measure 2, the
"and"	of beat three should be F#)
Track 3	Page 41, beginning to third measure of fifth line. (Eighth note = 84)
Track 4	Page 34, beginning to first note of line six. (Quarter note = 120)

SAXOPHONE - SOPRANO (Optional)

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2012 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE MUSIC FESTIVAL

November 15-16-17, 2012

Hosted by Chugiak High School and the Anchorage School District



ALL-STATE MUSIC

as of June 11, 2012

ALL-STATE BAND

MUSIC:

Century Tower Overture James Barnes
Three Vespers from 'All Night Vigil' 1st Mvt Rachmaninov arr. Salzman
Bali Michael Colgrass
Sheltering Sky John Mackey

ALL-STATE MIXED CHOIR

MUSIC:

Sumer Is Icumen In SATB Arr. Richard Bjella
Adoramus Te SATB Quirino Gasparini
Famine Song SATB Arr. Matthew Culloton
O Swiftly Guides the Bonnie Boat SATB Ludwig Beethoven
All My Trials SATB arr. Norman Luboff

ALL-STATE ORCHESTRA

MUSIC:

Brandenburg Concerto No. 3 in G String Orch J.S. Bach
Fanfare for the Uncommon Woman Full Orch Joan Tower

ALL-STATE TREBLE CHOIR

MUSIC:

Spirit Moving Over Chaos David Ashley White
This Little Babe from 'Ceremony of Carols' ... SSA Benjamin Britten
There Is No Rose from 'Ceremony of Carols' ... SSA Benjamin Britten
Regina Coeli; Litanie della Madonna Michael Hayden
Yo le Canto Todo el Dia SA David Brunner
Sisters SA Gwyneth Walker

