

COVID-19 Updates

All TMEA-sponsored events through January 10, 2021, will be held virtually. For the latest updates, go to the [COVID-19 Updates page](#). The information on the COVID-19 webpage supersedes any standard program information presented on this website.

All-State Band Audition Etudes

This is the official listing of the Band Division All-State Audition Material for 2020–2021. All amendments, corrections and errata will become official only when it is published here.

The TMEA All-State **Performance Guides** are provided as a tool to help you. Be sure to make note of any changes that may appear here during the upcoming months. Errata will not be posted in the Southwestern Musician magazine. Should you discover any errata in the music that may have been missed, please notify the [State Band Division Chair, Dana Pradervand](#).

Flute and Piccolo

Book - Title	Editor	Publisher	Edition
<i>Flute Etudes Book</i>	Mary Karen Clardy	European American Music Corp. or Schott EA	764 0-913574-96-1

Selection 1

Page(s): 81

Key: F Major

Etude Title: *Op. 107 / 3*

Tempo: Quarter Note = 104-126

Play from Beginning to End (no repeat).

Errata:

m. 4 - 3rd note of beat 3 and 4th note of beat 4 should be B-flat; 2nd note of beat 4 should be E-natural (Revised 7/14)

m. 12 - 1st note of beat 4 is C-natural.

m. 15- 1st note of beat 4 is an E-natural

Clarification: last note of m. 15 is B-flat (accidental does not carry through the octave)

Piccolo:

m. 3- C is up the octave

m. 8- play beats 3 and 4 up the octave

m. 9- C is up the octave

m. 20- C# is up the octave

m. 24- C is up the octave

m. 26- C is up the octave

Performance Guide:

This charming etude should be performed with character and style as your priority, never sacrificing those elements for speed. Contributing greatly to that character are the dynamics, which should be observed closely and treated as subito (instant) dynamic changes except where a crescendo is indicated in the last line.

While the etude is written in the style of the Baroque composer Handel ("alla Handel") the ornamentation should not entirely follow Baroque performance practice. The trills do not require an upper neighbor or resolution notes (*senza risoluzione*). The mordents should be placed directly on the downbeats, resulting in a quick triplet on the beat. It will be helpful to practice these without the mordent to solidify the rhythm, then add it back in.

Accents throughout the etude should be played with vibrato and depth, not a harsh articulation.

The mordent in m. 9 should be E-flat to F-natural. The rhythm in m. 16 is a common stumbling block, and use of the thumb B-flat fingering (compared to one-and-one B-flat) will assist with technical facility through this and many of the passages.

Terms:

Allegro alla Handel - Lively, in the style of Handel

Non troppo brillante - Not too brilliant/bright/fast

Grave il suono - (Literal translation: somber, heavy sound.) Implied meaning: full, resonant tone

Grazioso – Graceful

Senza risoluzione – Without resolution (trills should not have turns at the termination)

Selection 2

Page(s): 34-35

Key: C# Minor

Etude Title: *Op. 21 / 10*

Tempo: Quarter note 56-62

Play from Beginning to downbeat of m. 50 (omit first ending - m. 8).

Errata:

m. 5: Play all slurred (to the downbeat of m. 6) or acknowledge the two-note slur by tonguing the third note (E-natural) and slurring to the downbeat of m. 6.

m. 7: Omit the first ending and continue the slur from m. 7 to the downbeat of m. 9.

Piccolo:

m. 44: Starting with the 2nd note, play the entire measure one octave higher (Sva).

m. 45: Play as written.

Performance Guide:

Andante cantabile (Romanza) means a moderately slow walking tempo with a Romantic singing style. Play this etude with expressive vibrato, forward motion to destination notes and elegant tapers at the ends of phrases. Let your interpretation also be inspired by the composer's indications of dolce (sweetly) and lamentabile (sadly).

Practice subdividing all long notes and develop comfort with the meter by singing your part while conducting in three. This will teach you to breathe in time, use tasteful rubato and connect to the meter throughout the changing rhythms and tempos (un poco piu mosso in m. 26 is slightly faster, the tranquillo in m. 45 can be a little slower and the rall. from mm. 47-50 should slow down gradually).

For excellent intonation (especially on C-sharps) match the color and quality of each note to the surrounding notes. Practice strategically with a tuner and drones to develop your listening skills in the key of C-sharp minor. The inverted or upper mordent in m. 15 should be played as two grace notes (G-sharp and A) before the marked sixteenth note G-sharp. Play the turn in m. 16 as a sixteenth note C-sharp followed by triplet thirty-second notes (D-sharp, C-sharp, B-sharp) and a sixteenth note C-sharp. Play the written sixteenth note D-sharp as indicated. Practice the unornamented rhythms alternating with the ornamented versions to maintain flow and rhythmic integrity.

Selection 3

Page(s): 23

Key: A Major

Etude Title: *Cantabile alla Moderna*

Tempo: Quarter Note = 112-136

Play from Beginning to end.

Errata:

None

Performance Guide:

This etude is titled "Cantabile alla Moderna" meaning in a modern, singing style and should be performed with singing vibrato and a full tone. This etude presents opportunities to show off the full dynamic range of the flute.

Special attention should also be given to the various styles and articulations. For example, the opening m. 1-8 should be played connected and legato. Beginning with m. 9 there is a shift to a detached, articulated style and in m. 19 the accents should be brought out.

In m. 22 follow the allargando direction and pull the tempo back slightly, creating space for the three grace notes to be placed before beat one of the following measure.

Allegro maestoso- Fast and stately

Con ardore- with passion

Ben eguale- very equal

Allargando- widening or stretching

Soprano Clarinets

Book - Title

Editor

Publisher

Edition

49. F Major

Flute

Sigfrid Karg-Elert
Op. 107/3

Allegro alla Händel (non troppo brillante)

f grave il suono

4 *f p*

6 *f f p f*

9 *f p f p*

12 *f p f*

14 *grazioso*

16 *f senza risoluzione* *tr*

20 *tr*

23 *f p f p f p*

25 *rit.*

22. C# Minor

Joachim Andersen
Op. 21/10

Andante cantabile (Romanza)

p dolce

5 *p* *cresc.* *dim.*

9 *p lamentabile* *cresc.* *mf* *pp*

14 *cresc.* *dim.*

18 *p dolce* *cresc.*

23 *dim.* *mf* *un poco più mosso*

27

30 *p* *mf*

33

36

39 *dim.*

42 *pp* *tranquillo* *pp*

46 *mf* *rall.* *a tempo* *p dolce*

51 *p* *cresc.*

56 *p* *lamentabile* *cresc.* *f*

61 *pp*

64 *dim.* *p dolce*

69 *cresc.* *dim.*

73 *p* *p* *p*

78 *mf* *dim.* *pp*

15. A Major Cantabile alla Moderna

Ernesto Köhler
Op.66/16

Allegro maestoso

f con ardore

4

7

10

13

p *ben eguale*

16

dim.

18

a tempo

21

allargando *f a tempo*

24

27

30

Largo