



the association for music in international schools • church farm house • north lotham • diss • norfolk • ip22 2lp • england  
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website: <http://amis-online.org>  
AMIS is a company limited by guarantee: no. 4242595  
Registered Charity : no. 1089003

## **Honor Band Audition Instructions**

### **AMIS International Honor Band and Choir Festival**

*Use SET C for the festival in March 2011.*

*You may wish to use this material for group instruction for all those hoping to audition. Essentially all instruments play in unison, although a few notes have been altered to keep the materials within reasonable ranges for various instruments.*

1. Only students in grades 9-13 are eligible for participation in Honor Band. 8<sup>th</sup> graders are encouraged to participate in the AMIS Middle School Band Festival.
2. Submit **one CD in audio format for each instrument**. (All clarinets on one disc; all flutes on one disc, etc.) Do NOT record more than one type of instrument on a disc. Use good quality CD's only. **Be sure they are recorded as audio files**. Quality equipment with good conditions in the recording process is requested. This will help your students to sound their best. Inferior sound quality will hinder the chances of your students if their true tone quality cannot be determined. Please do not over-edit. Editing within an exercise does not give an honest representation of the student's ability and may cause that student to be disqualified.
3. Please **clearly label your CD with the number of your school as listed on the AMIS web site** and the **instrument** recorded on it. **Do NOT put your school name or student names on the recording!**
4. **You will need to complete the ONLINE audition list on the AMIS website. You will need to print a copy of your information when you enter it. Print a copy of this form, which MUST be submitted with your auditions.**  
This list will give the names of students in the order they appear on your disc, listing the tracks in which each individual audition is recorded. This printed list will serve as a double check with the online submission.
5. Please include for **baritone (euphonium)** players whether **treble clef or bass clef** music is preferred.
6. Please indicate if the student is also auditioning for the Honor Choir and **which group would be preferred** if admitted to both.
7. The judges will **not** know what school each successful auditionee comes from or who the successful auditionee is unless information is submitted as requested. It is more important than ever to follow the instructions and to submit properly prepared forms!
8. Please read the page of percussion instructions very carefully. Percussion students **must** audition on **at least two** of the three areas: **Snare Drum, Mallets, Timpani**. They **may** audition on all three, and should do so if possible.
9. Students wishing to audition for piccolo should play the flute audition on the piccolo.
10. **THE AUDITION RECORDINGS AND FORMS MUST REACH THE CHURCH FARM HOUSE ADDRESS NO LATER THAN THE DUE DATE LISTED ON THE AMIS WEB SITE UNDER "LATEST FESTIVAL INFORMATION."** For the 2011 Honor band and Choir Festival this date is **October 20, 2010**.  
Do not assume that even DHL or Federal Express can always make a next day delivery; they can't. Please do not put the audition committee in the position of being asked to make an exception for your students if their auditions arrive after the due date. This is unfair to those students who had to prepare their work within the specified time. If your mail service is notoriously unreliable, it might be best to consider using an express or courier service.

**Label your packet or envelope:**  
**Educational Material. No Commercial Value.**

Send to:

**Georgia Bassett, Executive Consultant**  
**AMIS**  
**Church Farm House**  
**North Lopham, Diss**  
**Norfolk IP22 2LP, England**

**Use Set C for the festival in the spring of 2011.**  
**All of these materials are available on the AMIS web site.**

## **RECORDING INSTRUCTIONS**

**Please read these instructions carefully!**

1. Each **student**, (*NOT the teacher since committee members may recognize teachers' voices*) at the beginning of his or her audition, should say the following: "I am performer number one. I play flute." The next auditionee would say, "I am performer number two. I play flute." and so forth.
2. Please perform the scales in the order they are listed, ending with the chromatic scale. Then perform the slow selection followed by the fast selection. Do **NOT** announce each section of the audition. **It is crucial NOT to give the performer's name or school on the recording.**

*DURING ALL SCALES, THE METRONOME MUST BE CLEARLY HEARD ON THE RECORDING WITHOUT COVERING THE SOUND OF THE PLAYER.*

3. **MAJOR SCALES:** Play in the given pitch (not concert pitch). Tongue up the scale and slur down the scale as the example shows. Use the rhythm shown. Refer to the scale page for rhythm, tempos and scales required for each instrument.
4. **CHROMATIC SCALES:** Play as triplets. Tongue up the scale and slur down the scale as the example shows. Use the rhythm shown. Refer to the scale page for rhythm, range and tempos required for each instrument.

*Metronomes should not be playing during the recording of the selections.*

5. **SELECTIONS:** Tempo markings are given for each selection. You should prepare these using a tempo close to the tempo recommendation which should be compatible with the character and style of each selection.
6. Listen to your completed recordings before submitting them. It is easy to record over or erase part of your student's audition when creating a master. Incomplete auditions can disqualify a student. Don't take the chance.
7. Be sure you and your students understand that all parts of the audition receive equal ratings from those judging the auditions. If the selections are well prepared but the scales are sloppy, a student will probably not be admitted to the Honor Band.

**Scales are rated highly by the audition committee when:**

- articulation is crisp and accurate.
- playing is in precise time with the metronome (and the metronome is audible throughout).
- the student plays with ease, fluidity and a consistently good tone quality.

**To give yourself the best possible audition experience:**

- start your preparation early.
- express yourself musically at all times.
- shape your phrase endings.
- record and listen critically to yourself frequently.
- ask other people to listen to your playing.
- assess yourself, learn from the process and enjoy making music.
- add phrasing, dynamics and expression at your discretion on the excerpt that has none.

## **PERCUSSION AUDITION:**

1. Percussionists must audition on at least two of the three areas: Snare Drum, Timpani, Mallets. They should record all three areas if possible.
2. Students auditioning on the snare drum must demonstrate the following rudiments in addition to playing the snare drum selection.  
Please announce each rudiment before playing it.
  - A. SINGLE STROKE ROLL: pp to ff to pp in 15 seconds
  - B. MULTIPLE STROKE ROLL: pp to ff to pp in 15 seconds
  - C. DOUBLE STROKE ROLL: Starting slowly and increasing to very fast, then slowing back to the starting speed.
3. Students auditioning on mallet instruments should play the C, Db, D, Eb, E, F scales in succession; one octave each, at a tempo between 144 to 200 using the rhythm indicated.

**The metronome should be playing during this exercise**

# SCALE SHEET AMIS INTERNATIONAL HONOR BAND AUDITION

## Chromatic Scale - Tongue ascending, slur descending



## Major - Tongue ascending, slur descending



Instrument	Major Scales	Tempos	Chromatic	Tempo
Piccolo	E 2 octaves	144	D 2 octaves	100
	Gflat 2 oct.	144		
Flute	B 2 octaves	144	C 3 octaves	100
	Gflat 2 oct	144		
Oboe	D 2 octaves	144	C 2 octaves	100
	Dflat 2 oct.			
Bassoon	G 2 octaves	120	F 2 octaves	80
	Aflat 2 oct	120		
Clarinet	E 3 octaves	144	E 3 octaves	100
	Dflat 2 oct	144		
Bass Clarinet	A 2 octaves	144	E 2 octaves	100
	Aflat 2 oct	144		
Alto Clarinet	A 2 octaves	144	E 2 octaves	100
	Aflat 2 oct	144		
Saxes (all)	B 2 octaves	144	F 2 octaves	100
	Dflat 2 oct	144		
Trumpet	B 2 octaves	144	G 2 octaves	100
	Aflat 2 oct	144		
French horn	G 2 octaves	120	F 2 octaves	80
	Eflat 2 oct	120		
Trombone and Baritone BC	A 2 octaves	120	G 2 octaves	80
	Gflat 2 oct	120		
Baritone TC	B 2 octaves	120	A 2 octaves	80
	Aflat 2 oct	120		
Tuba and String Bass	B 2 octaves	120	Bflat 2 octaves	80
	Aflat 2 oct	120		

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- playing is in precise time with the metronomes (and the metronome is audible throughout)

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- \*assess yourself, learn from the process and enjoy making music

\*add phrasing, dynamics and expression at your discretion on the excerpt that has none

**Scales are rated highly by the audition committee when:**

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## Flute, Piccolo Set C

Tempo ♩ = 100

13

Exercise 13 is a five-staff piece in G major (one sharp) and 3/8 time. The tempo is marked as ♩ = 100. The music consists of eighth and sixteenth notes, with several triplet markings. The piece concludes with a double bar line.

Tempo ♩ = 60

14

Exercise 14 is a six-staff piece in B-flat major (two flats) and 3/4 time. The tempo is marked as ♩ = 60. The music features eighth and sixteenth notes, with several triplet markings. Dynamics markings include *p* (piano) and *f* (forte). Performance instructions include *rit.* (ritardando) and *a tempo*. The piece concludes with a double bar line.

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- \*express yourself musically at all times
- \*shape your phrase endings
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- \*ask other people to listen to your playing
- \*assess yourself, learn from the process and enjoy making music
- \*add phrasing, dynamics and expression at your discretion on the excerpt that has none

**Scales are rated highly by the audition committee when:**

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Set C  
Soprano Clarinet

Tempo ♩ = 100

13

Tempo ♩ = 60

14

*rit.*

*a tempo*

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- \*record and listen critically to yourself frequently
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- \*assess yourself, learn from the process and enjoy making music
- \*add phrasing, dynamics and expression at your discretion on the excerpt that has none

**Scales are rated highly by the audition committee when:**

- \*articulation is crisp and accurate
- \*the student plays with ease, fluidity and a consistently good tone quality
- \*playing is in precise time with the metronomes (and the metronome is audible throughout)

## Set C Bass Clarinet

Tempo ♩ = 100

13

Musical score for exercise 13, Bass Clarinet, 3/8 time signature. The score consists of five staves of music. The key signature has three sharps (F#, C#, G#). The tempo is marked as ♩ = 100. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings.

Tempo ♩ = 60

14

Musical score for exercise 14, Bass Clarinet, 3/4 time signature. The score consists of six staves of music. The key signature has three sharps (F#, C#, G#). The tempo is marked as ♩ = 60. The music features various rhythmic patterns, including quarter and eighth notes, and includes dynamic markings such as *f*, *p*, *rit.*, and *a tempo*. It also includes triplet markings.



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- \*record and listen critically to yourself frequently
- \*ask other people to listen to your playing
- \*assess yourself, learn from the process and enjoy making music

\*add phrasing, dynamics and expression at your discretion on the excerpt that has none

**Scales are rated highly by the audition committee when:**

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- \*playing is in precise time with the metronomes (and the metronome is audible throughout)

## Saxophone, Oboe Set C

Tempo ♩ = 100

3

Tempo ♩ = 60

4

*f* *p* *f* *p* *f*

*rit.* *a tempo*



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- \*assess yourself, learn from the process and enjoy making music

\*add phrasing, dynamics and expression at your discretion on the excerpt that has none

**Scales are rated highly by the audition committee when:**

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## French Horn Set C

Tempo ♩ = 100

13

Tempo d. = 60

14

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- \*ask other people to listen to your playing
- \*assess yourself, learn from the process and enjoy making music
- \*add phrasing, dynamics and expression at your discretion on the excerpt that has none

**Scales are rated highly by the audition committee when:**

- \*articulation is crisp and accurate
- \*the student plays with ease, fluidity and a consistently good tone quality
- \*playing is in precise time with the metronomes (and the metronome is audible throughout)

Set C  
**Bb Cornet, Alto Clarinet, Bass Clarinet, Baritone**

Tempo ♩ = 100

13

Tempo ♩ = 60

14

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- \*record and listen critically to yourself frequently
- \*ask other people to listen to your playing
- \*assess yourself, learn from the process and enjoy making music

**Scales are rated highly by the audition committee when:**

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**Set C**

**Trombone, Baritone  $\text{B}^1$ , Bassoon**

Tempo  $\text{♩} = 100$

13

Tempo  $\text{♩} = 60$

14

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- \*ask other people to listen to your playing
- \*assess yourself, learn from the process and enjoy making music

**Scales are rated highly by the audition committee when:**

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- \*the student plays with ease, fluidity and a consistently good tone quality
- \*playing is in precise time with the metronomes (and the metronome is audible throughout)

## Tuba Set C

Tempo ♩ = 100

13

Tempo ♩ = 60

14

String Bass  
Set C

Moderato quasi Andante. ♩ = 86

12.



# Mallet #1 Set C

♩ = 88-100

Musical score for Mallet #1, Set C, measures 1-12. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked as ♩ = 88-100. The dynamics are marked as *mf*, *p*, and *f*. The score consists of five staves of music. The first staff (measures 1-4) starts with *mf*, followed by *p* and *mf*. The second staff (measures 4-7) is marked *p*. The third staff (measures 7-10) is marked *mf*, *p*, and *mf*. The fourth staff (measures 10-12) is marked *f*. The fifth staff (measures 12-13) is marked *f*.

# Mallet #2

♩ = 116

Musical score for Mallet #2, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked as ♩ = 116. The dynamics are marked as *mf*, *f*, *ff*, *pp*, and *f*. The score consists of three staves of music. The first staff (measures 1-7) starts with *mf* and ends with *f*. The second staff (measures 7-12) starts with *ff*, has a *pp* marking, and ends with *f*. The third staff (measures 12-13) is marked *mf* and *f*. A *gliss.* marking is present above the eighth measure of the second staff.



# 1

$\text{♩} = 116-120$

# Set C Snare Drum

1  
*mf*

9  
*pp* *mf*

17  
*f* *p*

25  
*p*

TI 2

# Set C

## ETUDE de BALLET No.2

$\text{♩} = 132$

ff

(5)

(9)

(13)

(17)

(21)

(25)

pp

(29)

*liloro*

*liloro*

