

Michigan School Band and Orchestra Association

All-State Bands and Orchestras

Featuring the State of Michigan's most outstanding young wind, percussion and string musicians who are members of the bands and orchestras of the MSBOA member schools.

- **MSBOA All-State Middle School Band (Grades 7 – 8)**
- **MSBOA All-State Middle School String Orchestra (Grades 7 – 8)**
- **MSBOA All-State High School Band (Grades 9 – 12)**
- **MSBOA All-State High School Full Orchestra (Grades 9 – 12)**
- **MSBOA All-State High School Jazz Ensemble (Grades 9 – 12)**

Note: Information and requirements for the MSBOA All-State Jazz Ensemble auditions will be found at the end of this document.

In 2006, the MSBOA began an annual All-State Band and Orchestra program that is a regular part of the annual Michigan Music Conference held in January of each year. The personnel for each of the five ensembles are selected by blind recorded auditions. The musicians gather for three days of intensive rehearsals with the finest conductors in the country. A gala concert on Saturday concludes the event.

All-State Rehearsal & Performance Dates: January 23, 24, & 25, 2025

All-State Audition Dates: October 16, 17, 18, 19, & 20, 2024

All-State registrations must be paid for with a credit card and can be made at the following website:

<https://audition.opusevent.com>

Deadline for registering for auditions: October 1, 2024. A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll for the All-State Auditions for an extended limited time of two (2) business days by paying a late entry fee in addition to the registration fee. The additional late entry fee shall be \$25 for one event, \$50 for two events, \$75 for three events, and \$100 for four or more events.

If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call MUST be made before 4:30 pm on the deadline date.

Audition registration fee: \$15.00 per audition

(Auditioning on multiple instruments will require separate auditions and fees. Example: Flute & Piccolo are two auditions and require two audition fees to be paid.)

I. REGISTRATION:

- All entries for the All-State Auditions must be done online at audition.opusevent.com.
- The Director(s) must indicate a work preference on the registration.

II. DEADLINE:

A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll for the All-State Auditions for an extended limited time of two (2) business days by paying a late entry fee in addition to the registration fee. The additional late entry fee shall be \$25 for one event, \$50 for two events, \$75 for three events, and \$100 for four or more events.

III. ELIGIBILITY:

- The school must be a current member of the MSBOA.
- The student must be enrolled at the MSBOA Member School.
- Only students, currently in grades 7 & 8, will be allowed to audition for the middle school ensembles. A student must be enrolled in the middle school instrumental music program to audition for the All-State Middle School ensembles.
- Only students, currently in their first 8 consecutive semesters or 12 consecutive trimesters of 9-12th grade, will be allowed to audition for the high school ensembles. A student must be enrolled in the high school instrumental music program to audition for the All-State High School ensembles. Wind and percussion students that are only enrolled for academic credit in the school's orchestra program must audition using the requirements for the high school band auditions. They can indicate a preference of being placed in either the band or orchestra if selected. However, placement

in the ensembles is based on the adjudicator's ranking and the request might not be honored. The Director(s) must fulfill a work assignment at the auditions. See the MSBOA Worker Policy.

New
2023

- e. In the event a member school is found to have violated any of the previously listed eligibility requirements, the member school may be prohibited from entering All-State Auditions for the following academic year.

The All-State program, as sponsored by the Association, is expressly for the participation of students of current MSBOA Member Schools, and therefore, cannot embrace the activities of private teachers, private music schools, conservatories, and others except as they become qualified through participation in the school instrumental program for academic credit. The local instructor of instrumental music and school administrator shall be the sole certifying agents for any pupil's participation in the All-State Auditions.

IV. AUDITION PROCEDURE:

- a. After all audition entries are received by the State Office, an audition schedule will be produced.
- b. Each MSBOA District will conduct All-State Auditions on the specified dates.
- c. The All-State Audition Schedule will be posted on the MSBOA web site.
- d. Each student will be given a "Student ID Number" which must be used exclusively during the audition procedure. The student will be identified only by this number on the recording. If the student changes the audition day, time or section, the "Student ID Number" must remain with that student.
- e. Ten (10) minutes will be allowed for each audition. This time will be used for each student to perform the required etude, the required scales and sight-read - **in that order**. In the audition room, students will be provided with the list of scales as printed on the audition requirements page. Each listed scale must be memorized. No additional scale notation is allowed in the audition room. For sight-reading, each student will have 60 seconds to study the music. During that time the student may not play their instrument.
- f. Auditions will be adjudicated using a point system with 1000 points being the maximum earned for all three parts of the audition. The etude will earn up to 500 points, the scales will earn up to 250 points (total for all performed), and the sight reading will earn up to 250 points.
- g. Following the completion of the auditions, the recordings will be evaluated by a panel of adjudicators.
- h. Chair positions within each ensemble will be determined by the adjudicators.
- i. The listing of selected students will be posted on the MSBOA website.
- j. Selected students will complete the acceptance registration forms and return them along with payment of the registration fee to the State Office on or before December 2, 2024.
- k. Any positions not accepted by that date may be awarded to another student.

New
2023

New
2024

V. ALL-STATE REHEARSALS:

- a. The students selected for the All-State Ensembles must be in attendance at all rehearsals and the concert, with the following exception. An All-State Ensemble member who is also performing in a Demo Group, or one of the Selected School Ensemble at the conference, will be excused from the All-State Ensemble's rehearsal 45 minutes prior to the student's demo group/school's performance (top of the hour). Clothing/attire changes must occur within the stated time constraints above. Any deviation from these stated time constraints may result in the student being ineligible to perform with the All-State Ensemble.
- b. Overnight housing arrangements are the responsibility of the student's parent(s). A list of area hotels will be made available to the participant(s).
- c. Adult supervision will be provided at the rehearsals, however, supervision at all other times is the responsibility of the parent(s).

New
2024

VI. MSBOA ALL-STATE WORKER POLICY:

The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 15 of the Yearbook. Please read it. If you have any concerns, please contact your District President or the State Office.

VII. MSBOA ALL-STATE POLICY ON ENSEMBLE VACANCIES:

**Vacancies in All-State Ensembles will be filled up to 3 weeks prior to performance.
Any vacancies that occur after that time will not be filled by a student.**

ALL-STATE AUDITION RUBRIC

New
2024

At the MSBOA Spring General membership meeting in Haslett, June 1, 2024, the Membership adopted the following All-State Adjudication Rubric for adjudicators to use when ranking students auditioning for the All-State groups. (*Audition Rubric on Next Page*)

Adjudication Process

1. After all recordings have been uploaded, each adjudicator is given access to begin adjudicating.
2. Each element of the audition is weighted like that of State Solo and Ensemble Festival (50 points for the Etude, 25 points for the Scales, and 25 points for the Sight-Reading).
3. A three (3) digit number is used to limit ties, for example: a score of **425** for the etude would represent a score of **42.5**.
4. Adjudicators can only identify the individual recordings by an I.D. number. At no time are they aware of the student's name, school, or director.
5. Adjudicators are asked to seat a specified number of placed students, honorable mentions, and spots beyond the honorable mentions.
6. Students are placed in chair order according to their rankings determined by the adjudicator.

Required Etude (0-500 points possible)

Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Tone (Beauty & Control)	0-100 Points	Student consistently performs with a refined and developed sound quality. A few minor isolated flaws might exist, but they do not detract from the performance.	Student performs with a refined and developed sound quality. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined sound quality. Noticeable flaws often detract from the performance.	Student performs with a sound quality that is not yet developed or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of sound quality. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Intonation	0-100 Points	Student consistently performs with refined and developed intonation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with a refined and developed intonation. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined intonation. Noticeable flaws often detract from the performance.	Student performs with intonation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of intonation. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Rhythm (Accents, Metre, Precision, and Interpretation of Rhythmic Figures)	0-100 Points	Student consistently performs with refined and developed rhythm. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed rhythm. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined rhythm. Noticeable flaws often detract from the performance.	Student performs with rhythm that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of rhythm. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Technique (Fluency, Articulation, Fingering, Accuracy, Bowing, Tonguing, and Breathing)	0-100 Points	Student consistently performs with refined and developed technique. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed technique. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined technique. Noticeable flaws often detract from the performance.	Student performs with technique that is not yet developing or refined within the ensemble. Obvious flaws consistently detract from the performance.	Student performs with little understanding of technique. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Interpretation (Phrasing, Expression, Tempo, Dynamics, Style, Tradition, and Spirit)	0-100 Points	Student consistently performs with refined and developed interpretation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed interpretation. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined interpretation. Noticeable flaws often detract from the performance.	Student performs with interpretation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of interpretation. Constant flaws occur and detract from the performance.

Required Scales (0-250 points possible)						
Each scale will be worth a possible 50 points for a total of 250 points.						
A	41-50		The student performs the required scale with no errors.			
B	31-40		The student performs the required scale with minimal errors.			
C	21-30		The student performs the required scale with several errors.			
D	11-20		The student performs the required scale with many errors.			
E	1-10		The student performs the required scale with a preponderance of errors.			
E	0		The student did not complete or attempt the required scale.			
Sight-reading (0-250 points possible)						
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Tone (Beauty & Control)	0-50 Points	Student consistently performs with a refined and developed sound quality. A few minor isolated flaws might exist, but they do not detract from the performance.	Student performs with a refined and developed sound quality. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined sound quality. Noticeable flaws often detract from the performance.	Student performs with a sound quality that is not yet developed or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of sound quality. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Intonation	0-50 Points	Student consistently performs with refined and developed intonation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with a refined and developed intonation. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined intonation. Noticeable flaws often detract from the performance.	Student performs with intonation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of intonation. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Rhythm (Accents, Metre, Precision, and Interpretation of Rhythmic Figures)	0-50 Points	Student consistently performs with refined and developed rhythm. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed rhythm. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined rhythm. Noticeable flaws often detract from the performance.	Student performs with rhythm that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of rhythm. Constant flaws occur and detract from the performance.
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Technique (Fluency, Articulation, Fingering, Accuracy, Bowing, Tonguing, and Breathing)	0-50 Points	Student consistently performs with refined and developed technique. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with reined and developed technique. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined technique. Noticeable flaws often detract from the performance.	Student performs with technique that is not yet developing or refined within the ensemble. Obvious flaws consistently detract from the performance.	Student performs with little understanding of technique. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Interpretation (Phrasing, Expression, Tempo, Dynamics, Style, Tradition, and Spirit)	0-50 Points	Student consistently performs with refined and developed interpretation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed interpretation. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined interpretation. Noticeable flaws often detract from the performance.	Student performs with interpretation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of interpretation. Constant flaws occur and detract from the performance.

AUDITION REQUIREMENTS:

1. Each student will perform an etude selected from the specific method books as indicated. The etude for each instrument will be posted on the MSBOA website in August of each year.
2. Each student will perform a series of specific scales selected for each level and instrument.
3. Each student will sight-read a short musical example. Sight-reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight-read on snare drum.**

Required Major/Minor Scale Rhythm:



Chromatic Scale Rhythm: Even Rhythm – Such as even eighth notes or triplets

Tempo: Maximum controlled speed

Middle School Band Audition Requirements

Major and Chromatic Scales – MEMORIZED (these scales are NOT listed in concert pitch)

Piccolo: Bb1, Eb2, F2, C1, Chromatic Eb2
Flute: Bb2, Eb2, F2, C2, Chromatic Eb2
Oboe: Bb1, F1, C2, G1, Chromatic C2
Bassoon: Bb2, F2, C2, Eb2, Chromatic F2
Clarinet: C2, F2, Bb2, G2, Chromatic E2
Alto/Bass Clarinet: C2, F2, Bb2, G2, Chromatic E2
Saxophones: G1, C2, F2, Bb2, Chromatic C2
Trumpet: C1, F1, Bb1, G2, Chromatic G2
Horn: F2, Bb1, Eb1, C1, Chromatic F2
Trombone: Bb1, Eb1, Ab1, F2, Chromatic F2
Euphonium/Baritone (Bass Clef): Bb1, Eb1, Ab1, F2, Chromatic F2
Euphonium/Baritone (Treble Clef): C1, F1, Bb1, G2, Chromatic G2
Tuba: Bb1, Eb1, Ab1, F2, Chromatic F2
Melodic Percussion: C2, F2, Bb2, Eb2, Chromatic Bb2

Sight-Reading: Each student will sight-read a short musical example. Sight-reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight-read on snare drum.**

A prepared etude from the following etude books:

Flute & Piccolo - *Melodious and Progressive Studies for Flute* (Book 1), Cavally, 00970024—Southern Music
Oboe - *Gekeler Method* (Volume 1), Gekeler, EL00081—Belwin
Bassoon - *Method for Bassoon* (green cover), Weissenborn, CU96—Carl Fischer
Clarinet (including bass and contras) - *Rubank Intermediate Method for Clarinet*, 04470170—Rubank/Hal Leonard
All Saxophones - *Rubank Intermediate Method for Saxophone*, 04470200—Rubank/Hal Leonard
Trumpet - *First Book of Practical Studies for Cornet and Trumpet* (ed. Nilo Hovey), Getchell, EL00304—Belwin Mills/Warner Brothers
Horn - *First Book of Practical Studies for French Horn*, Getchell, EL01748—Belwin Mills/Warner Brothers
Trombone - *Beeler Method* (Book 1), Beeler, WB0007—Warner Brothers
Euphonium - *Skilful Studies, Phillip Sparke, 2481521* – De Haske Publications
Tuba - *Rubank Intermediate Method for Tuba*, 04470250—Rubank/Hal Leonard
Percussion – Percussion Audition Piece will be posted on the MSBOA website. (sight-reading will be on snare drum)

High School Band Audition Requirements – *Cont. on next page*

Major and Chromatic Scales – MEMORIZED (these scales are NOT listed in concert pitch)

Piccolo: Ab2, G2, D2, Db1, Chromatic G2
Flute: Ab2, Db2, G2, D2, Chromatic G2
Oboe: Eb1, Ab1, D2, A1, Chromatic D2
Bassoon: Eb2, Ab2, D2, A2, Chromatic Bb2
Clarinet: Eb2, Ab2, D2, A2, Chromatic F3
Alto/Bass Clarinet: Eb1, Ab2, D1, A2, Chromatic F2
Saxophones: D2, A1, Eb2, Ab1, Chromatic Bb2
Trumpet: Eb1, Ab2, D1, A2, Chromatic Bb2
Horn: Ab2, Db1, G2, D1, Chromatic G2
Trombone: Db1, Gb2, C1, G2, Chromatic Ab2

Euphonium/Baritone (Bass Clef): Db1, Gb2, C1, G2, Chromatic Ab2
Euphonium/Baritone (Treble Clef): Eb1, Ab2, D1, A2, Chromatic Bb2
Tuba: Db1, Gb2, C1, G2, Chromatic Ab2
Melodic Percussion: Ab2, Db2, G2, D2, Chromatic G2

High School Band Audition Requirements – *Cont.*

Sight-Reading: Each student will sight-read a short musical example. Sight-reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight-read on snare drum.**

A prepared etude from the following etude books:

Flute – *25 Romantic Etudes for Flute op. 66 Koehler-Kalmus Pepper number 7262793*
Oboe - *Gekeler Method* (Volume 2), Gekeler, EL00095—Belwin/Warner Brothers
Bassoon - *Method for Bassoon* (green cover), Weissenborn, CU96— Carl Fischer
Clarinet (including bass and contras) – *32 Rose Etudes, Revised Edition w/CD, 10083872- Carl Fischer*
Saxophones - *48 Famous Studies* (actually an oboe book), Fehrling, 03770173— Southern Music
Trumpet – *Forty Progressive Etudes for Trumpet, Revised Edition w/CD, 10285301 – Sigmund Hering*
Horn - *335 Selected Melodious Progressive and Technical Studies for Horn* (Book 1), Pottag, 03770212—Southern Music
Trombone - *Selected Studies for Trombone*, by Himmie Voxman, 04470720 - Rubank
Euphonium - *New Concert Series - Volume 2*, Steven Mead, Bass Clef - 44004819 / Treble Clef - 44004818— Hal Leonard/de haske
Tuba - *40 Advanced Studies*, Tyrell, 48001043—Boosey & Hawkes
Percussion - **Percussion Audition Piece will be posted on the MSBOA website. (sight-reading will be on snare drum)**

Middle School String Orchestra Audition Requirements

Major and Chromatic Scales – MEMORIZED

Violin: Major Scales: G2, A2, Bb2, D2 and G2 Chromatic scale
Viola: Major Scales: C2, D2, Eb2, F2 and C2 Chromatic scale
Cello: Major Scales: C3, G2, D3, F2 and C2 Chromatic scale (Note: C & D are now 3 octaves)
Bass: Major Scales: D1, Eb1, E2, F2 and A1 Chromatic scale

Sight-Reading: Each student will sight-read a short musical example. Sight-reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight-read on snare drum.**

A prepared etude:

The etude for each specific string instrument (violin, viola, cello, double bass) will be chosen from selections available for download at <http://imslp.org/wili/Category:Composers>.

The specific, chosen selections will be announced, along with the wind & percussion etudes, at the start of school each fall. An edited copy of the specific etude (showing the starting and stopping points as well as suggested bowings) will be available for printing at:

www.msboa.org.

High School Full Orchestra Audition Requirements

Major and Chromatic Scales – MEMORIZED

Violin: All Proficiency II Major Scales: B3, C3, Db3, D3, D2 Chromatic scale
Viola: All Proficiency II Major Scales: E3, F3, F#3, G3, G2 Chromatic scale
Cello: All Proficiency II Major Scales: Eb3, Ab3, A3, Bb3, G2 Chromatic scale
Bass: All Proficiency II Major Scales: G2, Ab2, A2, Bb2, D1 Chromatic scale

Sight-Reading: Each student will sight-read a short musical example. Sight-reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight-read on snare drum.**

A prepared etude:

The etude for each specific string instrument (violin, viola, cello, double bass) will be chosen from selections available for download at:

<http://imslp.org/wili/Category:Composers>.

The specific, chosen selections will be announced, along with the wind & percussion etudes, at the start of school each fall. An edited copy of the specific etude (showing the starting and stopping points as well as suggested bowings) will be available for printing at:

www.msboa.org.

*** Full Orchestra wind and percussion participants will be selected from the High School Band auditions.**

High School Harp Audition Requirements

Required Scales & Arpeggios – MEMORIZED

Major Scales: G, Db, B

Minor Scales: e, bb, g# (harmonic form)

- Two octaves, ascending and descending, hands together
- Fingering: (ascending) 432143214321321 (reverse for the descent)

Arpeggios: A Major and f# minor

- For each key: 2 arpeggios, one built on the tonic and one built on the dominant 7th
- Total number to perform: 4 arpeggios
- Five octaves, ascending and descending, two handed (not parallel arpeggios)
- Fingering: (ascending) LH. 4321, RH. 4321, LH. 4321, RH. 4321 (reverse fingering for descent)

Sight-Reading: Each student will sight-read a short musical example. Sight-reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted.

Prepared excerpt(s):

The excerpt(s) will be chosen from selections available for download at: <http://imslp.org>.

The chosen selections will be announced, along with the wind & percussion etudes, at the start of school each fall. An edited copy of the specific excerpt(s), showing the starting and stopping, will be available for printing at: www.msboa.org.

Please Note:

The MSBOA will hold auditions for the harp each year. However, while the MSBOA will encourage the guest conductors of the High School All-State Ensembles to include music utilizing the harp, it is a distinct possibility the literature chosen may not make extensive use of the harp or may not utilize the harp at all. In the instance where the harp is present in the literature but underutilized, the accepted student will be given the choice to participate. If the student chooses not to participate or the harp is not present in the chosen literature, the accepted student's name will appear in the All-State program but will not participate in the actual rehearsals and performance at the Michigan Music Conference.

MSBOA All-State Jazz Ensemble Audition Requirements

Winds (10-minute time allowance)

Required Etude - Provided online

2024-2025

Scales: All Scales must be Memorized

Concert Pitch “Scale Format”

F, Bb, Eb Blues Scales (1 octave)

C, G Be-Bop Scales (1 octave)

d, e, Dorian (1 octave)

Whole Tone Scale (1 octave, student selected starting pitch)

Chromatic Scale (2 octaves, student selected starting pitch)

Sight-Reading

Improvisation (recommended)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” w/ full Rhythm Section

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Piano (15-minute time allowance)

Required Excerpt - (Right hand melody w/ left hand comp) – Provided online

Unaccompanied Ballad - “Body and Soul”

Students are free to arrange and harmonize as desired. One chorus. Ballad Tempo.

Sight-Reading (Piano part from a standard Big Band arrangement)

Comping

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus piano

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Improvisation (required)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus piano

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Guitar/Vibes (10-minute time allowance)

Required Excerpt - Provided online

Sight-Reading - (Guitar/Vibe part from a standard Big Band arrangement)

Comping

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus guitar

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Improvisation (required)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus guitar

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Bass (10-minute time allowance)

Bassists may audition on Electric, Acoustic, or both.

While playing both is preferred, musicianship and ability will be the primary criteria.

Required Excerpt - Provided online

Sight-Reading (Bass part from a standard Big Band arrangement)

Comping/Bass Lines

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus bass. Demonstrate a walking bass 4/4 feel.

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Improvisation (recommended)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus bass

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Drums (10-minute time allowance)

Required Excerpt - Provided online

Play an unaccompanied improvised solo - under two minutes in length that includes at least three common jazz and Latin styles

Sight-Reading (Drum part from a standard Big Band arrangement)

Playing Time

Play time (embellishments encouraged) over the 2 choruses on the MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus drums. Demonstrate swing feel, including comping on the snare drum and marking the 32 Bar AABA form.

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG