

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

## BASS CLEF BARITONE

Scale: All scales are to be MEMORIZED.  
Prepare them all slurred and tongued in sixteenth notes at quarter note = 88.  
Scales should be performed ascending and descending. Scales given are the starting tone.  
DO NOT TRANSPOSE.

**All scales are to be prepared from required scale sheet as written.**

Chromatic: Perform the chromatic exactly as written.

Major Scales: C G D A E B/Cb F#/Gb C#/Db Ab Eb Bb F

Minor Scales: a e b f# c# g#/ab d#/eb a#/bb f c g d

Books: *Arban Complete Conservatory Method for Trombone, #023 – Mantia (edited)/  
Carl Fischer Publication*

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Set I (2024-25)	Arban	p. 29	#48
		p. 52	#28
		p. 126	#1 – lines 1, 5, & 11 (Bb, D, Ab)
		p. 202	#142
		p. 211	#6 – first 7 lines (to key change)
		p. 252	#10 – first 5 lines

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Set II (2025-26)	Arban	p. 29	#49
		p. 40	#31
		p. 61	#69 – lines 2, 10, & 12 (Eb, G, F)
		p. 201	#139
		p. 215	#9 – first 6 lines
		p. 244	#7 – lines 8, 9, 10, 11, & 12

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**\*New sets will be released in 2026\***



# MISSOURI ALL-STATE-BAND AUDITION SCALES

to be played at a minimum tempo of quarter note = 88

Euphonium

## Chromatic Scale

## Missouri ASB Major Scales

### C Major Scale

### G Major Scale

### D Major Scale

### A Major Scale

**E Major Scale****B Major Scale****Cb Major Scale****F# Major Scale****Gb Major Scale****C# Major Scale****Db Major Scale**





**B Melodic Minor****F# Melodic Minor****C# Melodic Minor****B Melodic Minor****F# Melodic Minor****C# Melodic Minor****G# Melodic Minor**

**A $\flat$  Melodic Minor****D# Melodic Minor****E $\flat$  Melodic Minor****A# Melodic Minor****B $\flat$  Melodic Minor****F Melodic Minor**

**C Melodic Minor****G Melodic Minor****D Melodic Minor**

18

Musical notation for measures 18-23. The first system (measures 18-19) is in bass clef with a common time signature. The second system (measures 20-21) is in bass clef with a 2/4 time signature. The third system (measures 22-23) is in bass clef with a 2/4 time signature. Fingerings and accents are indicated throughout.

Musical notation for measures 24-26. The first system (measures 24-25) is in bass clef with a 2/4 time signature. The second system (measures 26-27) is in bass clef with a 2/4 time signature. Fingerings and accents are indicated throughout.

Musical notation for measures 28-30. The first system (measures 28-29) is in bass clef with a 2/4 time signature. The second system (measures 30-31) is in bass clef with a 2/4 time signature. Fingerings and accents are indicated throughout.

Musical notation for measures 32-34. The first system (measures 32-33) is in bass clef with a 2/4 time signature. The second system (measures 34-35) is in bass clef with a 2/4 time signature. Fingerings and accents are indicated throughout.

*nc*



(Always for A $\flat$  ) (Always for B $\flat$  )

28

29



## Intervals

Interval study should be assiduously carried on with care not to alter position of the mouthpiece, in order to pass from a low to a higher note, or from a higher to a lower one. By observing this rule, the performer will acquire surety in taking the note and great facility of execution. Practise of exercises numbers 1 to 7 will develop strong muscles. The student should make no change in embouchure and use an open jaw for low notes. It should also be noted that the position of the tongue is higher in the mouth for higher notes, that a deliberate tempo is to be taken and that no attempt should be made to pick out unnatural positions. The tone is larger and better when positions are played naturally. The student should always think of picking up a note on the way, wherever possible.

1

The musical score for exercise 1 consists of 12 staves of music in bass clef with a common time signature. The score includes various intervals and fingerings indicated by numbers 2, 5, 6, 7, b4, #5, b5, #3, #2, 3, and #3.

Remember all former directions as to slurring on a Slide Trombone.

The musical score for a slide trombone exercise consists of one staff of music in bass clef with a common time signature.



142 tu tu ku tu ku tu

Musical score for measure 142. The vocal line has the lyrics "tu tu ku tu ku tu". The piano accompaniment is in 6/8 time and consists of a continuous eighth-note pattern. The key signature has two flats.

143 tu ku tu ku tu

Musical score for measure 143. The vocal line has the lyrics "tu ku tu ku tu". The piano accompaniment is in 6/8 time and consists of a continuous eighth-note pattern. The key signature has two flats.

144 tu tu ku tu tu tu

Musical score for measure 144. The vocal line has the lyrics "tu tu ku tu tu tu". The piano accompaniment is in 2/4 time and features triplets of eighth notes. The key signature has two flats.

145 tu tu ku tu tu tu tu tu ku tu tu ku tu

Musical score for measure 145. The vocal line has the lyrics "tu tu ku tu tu tu tu tu ku tu tu ku tu". The piano accompaniment is in 2/4 time and features triplets of eighth notes. The key signature has two flats.

Three staves of musical notation in bass clef with a key signature of two flats. The first two staves contain sixteenth-note patterns with fingerings '6' and '5' indicated above notes. The third staff concludes with a double bar line.

Moderato

A series of ten staves of musical notation in bass clef with a key signature of two flats and a 6/8 time signature. The notation includes various rhythmic patterns, slurs, and fingerings such as '4' and '5'. The piece ends with a double bar line.



# Cavatina and Variations

Andante

The Andante section consists of five staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff begins with a measure number of 10. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several slurs and accents throughout. The section concludes with a double bar line.

Moderato

The Moderato section is divided into three parts: the Theme, Variation I, and a second variation. The Theme is the first staff, marked 'THEME', and consists of two staves of music. It features a steady eighth-note rhythm with some triplet markings. The first variation, 'VAR. I.', follows and consists of four staves of music. It is characterized by a more complex, sixteenth-note rhythmic texture. Both the Theme and the first variation conclude with first and second endings, indicated by '1' and '2' above the final measures.