



## **FMEA Guitar All-State 2018 TIMELINE**

By May 15th

The 2018 Audition Items Document will be released state-wide

mid-Aug

Audition registration opens for teachers via the "MPA Online" system, via the FSMA website

Sept 1st, midnight

Audition registration DEADLINE

Sept 1st, midnight

Teachers must be current/active members of FMEA (dues are paid). Component membership is NOT required for participation in Guitar All-State.

mid-Sept

Auditions take place in your local FOA district. The local FOA District Chair will contact teachers in early September with the audition schedule and location information. Get to know these people now...and THANK THEM for hosting our auditions...and ask how you can assist them in executing the auditions.

Sept 20-Oct 15th

Auditions are scored by judges

By Oct 23rd (if not before)

Audition results are released

By Oct 27th (if not before)

Music mailed to the teachers/schools of accepted students

Oct, Nov, Dec, Jan

Students are preparing their music packets

Tuesday January 9th, 2018 at 7pm...first rehearsal at Marriott Waterside Hotel (room TBA)

Wednesday January 10th, 8:30am-5pm..rehearsal

Thursday January 11th, 12:30pm CONCERT!!!!



## FMEA Guitar All-State 2018 Audition Items

**Section one- scales:** G Major and E minor scale from *Diatonic Major and Minor Scales* by Andres Segovia, Columbia Music/Theodore Presser edition (#CO-127). **You will be asked to play either the G or E minor scale at the audition.** Use alternating right hand fingering (such as *i-m* or *m-i*), at a tempo of  $\text{♩} = 110$ . Use alternating rest stroke and play without repeats, observing the written quarter note rhythm.

**Scoring: 15 points** of 100 total on audition, in the following areas/categories:

- 5 pts-correct notes
- 5 pts-fluid, steady rhythm
- 5 pts-quality tone from rh, lh techniques

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**Section two- solo etude:** *Estudio 6* from *Tewnty Studies*, by Fernando Sor Op. 35, no. 17, Andres Segovia Edition. **Play the entire etude without repeats.**

Must be from the following printed edition to ensure consistency of edited markings:  
Hal Leonard HL 00006363

**Scoring: 35 points** of 100 total on audition, in the following areas/categories:

- 10 pts- correct notes and rhythms
- 10 pts- quality tone from rh and lh techniques
- 10 pts- musicality: dynamics/phrasing/interpretation
- 5 pts- overall quality of preparation

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**Section three- ensemble excerpts:** Learn part 1 from Mark Houghton's *Twangology* (see pp. 2-5 of this document) and part 1 from Houghton's *Ballad* (see pp. 6-7 of this document) **You will be asked to play ONE excerpt of approximately 20-30 measures from EACH piece.** Take care to interpret all musical & technical markings.

**Scoring: 40 points** of 100 total on audition, in the following areas/categories:

EXCERPT 1 scoring rubric

- 5 pts- correct notes and rhythms
- 5 pts- quality tone from rh and lh techniques
- 5 pts- musicality: dynamics/phrasing/interpretation
- 5 pts- overall quality of preparation

EXCERPT 2 scoring rubric (same)

- 5 pts- correct notes and rhythms
- 5 pts- quality tone from rh and lh techniques
- 5 pts- musicality: dynamics/phrasing/interpretation
- 5 pts- overall quality of preparation

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**Section four- sightreading:** One 8-16 measure passage will be presented at the audition; one minute will be given to visually study the piece (no playing); auditioner will be given one opportunity to perform the passage. The passage will likely be in an upper position, have a key signature and accidentals, have a variety of rhythms, and contain dynamic and other musical markings. See the samples on p. 8 & "tips" on p. 9.

**Scoring: 10 points** of 100 total on audition, in the following areas/categories:

- 5 pts- correct notes, rhythms and markings
- 5 pts- steady rhythmic pulse

for Chuck Hulihan and the folks at GCC

# TWANGOLOGY

homage to Django Reinhardt

Mark Houghton

$\text{♩} = 85$



*f* 3 4 1 *mf*

10

15 **A** *mf*

20 1

25 1 1

31

36

41 *mp cresc.* 1 1 *mf*

47 1 1

### Guit. I

53 **B**

58

63

68

73

79 **C**

84

90

94 **D**

*f*

*mf*





### Guit. I

155

Musical staff 155-160: Treble clef, key signature of one flat. Measures 155-160. Includes accents (>) and slurs.

160

Musical staff 160-164: Treble clef, key signature of one flat. Measures 160-164. Includes accents (>) and slurs.

164

Musical staff 164-171: Treble clef, key signature of one flat. Measures 164-171. Includes accents (>) and slurs. Fingerings '1' are indicated below the staff.

171

Musical staff 171-177: Treble clef, key signature of one flat. Measures 171-177. Includes accents (>) and slurs. A box labeled 'G' is above measure 171. Dynamic marking *f* is below measure 171. Fingering '1' is below measure 177.

177

Musical staff 177-180: Treble clef, key signature of one flat. Measures 177-180. Includes accents (>) and slurs. Dynamic marking *p* is below measure 177.

180

Musical staff 180-184: Treble clef, key signature of one flat. Measures 180-184. Includes accents (>) and slurs. A box labeled 'H' is above measure 183. Dynamic markings *f* and *cresc.* are below the staff.

184

Musical staff 184-188: Treble clef, key signature of one flat. Measures 184-188. Includes accents (>) and slurs. Fingering '1' is below measure 187. Dynamic marking *ff* is below measure 188.

Guit. I

for Jeremy Bleasdale and pupils of Bolton School of Arts

# Dance Suite - Ballad

Mark Houghton

$\text{♩} = \text{ca } 105$



7 *mf*

12 *mf*

17 **A** *mf* *f* *mf*

22 *f* *mf*

27

33

39 **B** *mf* 1 1

44 *mp* **C** *mf*

49 *f*



### Guit. I

53 *mf* 1 1 *mp*

59 *rit.* **D** *a tempo* 7

71 *mf*

77

83

89

95

101 *mf* **E**

106 *mf* *rit.* *p*



# FMEA Guitar All-State 2018 Sightreading Samples

Reprinted from page 1 of this document:

**Section four- sightreading:** One 8-16 measure passage will be presented at the audition; one minute will be given to visually study the piece (no playing); auditioner will be given one opportunity to perform the passage. The passage will likely be in an upper position, have a key signature and accidentals, have a variety of rhythms, and contain dynamic and other musical markings. See the samples on p. 8 & “tips” on p. 9.

**Scoring:** 10 points of 100 total on audition, in the following areas/categories:

- 5 pts- correct notes, rhythms and markings
- 5 pts- steady rhythmic pulse

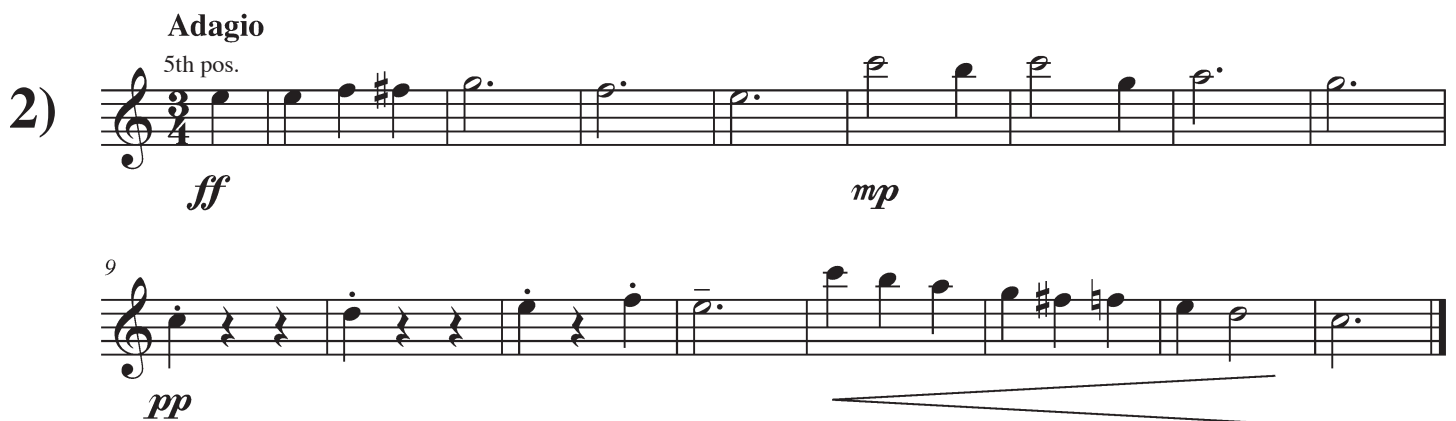
Below are three samples/examples of the written description and criteria items listed above.

1) **Lento**  
vii pos.




*p*  $\curvearrowright$  *f*

2) **Adagio**  
5th pos.



*ff* *mp*

9



*pp*  $\curvearrowright$  *f*

3) **Largo**  
vii pos.



*mp*  $\curvearrowright$  *f*

5



*mp* *cresc.* *f*



## Tips and strategies for preparing to sightread at an audition

1) **Know the parameters of the sightreading portion of the audition PRIOR to the audition-** differences in the length, rhythmic difficulty (monophonic or polyphonic), 1st position or upper position, musical markings or not, etc., can dramatically change the difficulty level of the sightreading test. Knowing the length of review time prior to testing can also have an impact on your psyche in the moment and therefore the quality of test result.

For this audition, read and familiarize yourself with the sightreading criteria printed on the **2018 FMEA Guitar All-State Audition Items** document.

2) **Practice sightreading-** it may sound obvious, but purposefully and regularly practicing sightreading *should* increase your sightreading score. Sightreading is a skill that can be developed, refined and perfected just as any other musical skill. Generally speaking, the more time spent doing the skill, the better the result will be.

For this audition, obtain an abundance of print materials similar to examples 1-3 and SIGHTREAD!!

3) **Research musical terms and symbols-** for the most accurate sightreading results, research the following: tempo indications (*allegro, adagio*, etc.), dynamic markings (*cresc., piano, fortissimo*, etc.), articulation markings (*staccato, marcato*, various accents, etc.), guitar-specific technique indications (*dolce, ponticello, 5th pos.*, etc.) and other standard musical instructions (*legato, con brio, swing feel*, etc.).

For this audition, one strategy could be to create a *glossary of common terms and symbols* drawn from several different text/print resources. You will be more likely to remember terms and symbols if you chart them by hand.

4) **BUILD confidence in your ability to sightread-** apprehension, nervousness and fear should be supplanted by confidence, ability, and calm execution through careful preparation of items 1-3 above. BECOME a great sightreader!

## Rationale for sightreading at the audition

### *Why is sightreading a part of the 2018 FMEA All-State Guitar Audition?*

The ability to successfully sightread an excerpt of standard notation demonstrates that your musical skills are beyond the preparation of only the prepared items. Secondly, a successful sightreading test result is a strong indicator that you are capable of arriving at the first rehearsal having learned all of your parts with the high level of accuracy.