



FMEA Guitar All-State 2024 TIMELINE

By May 12th

The 2024 Audition Items Document will be released state-wide

Aug 15th

Audition registration opens for teachers through 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). FOA component membership is NOT required for participation in Guitar All-State, however participation in other FOA sponsored events (Solo & Ensemble) does require FOA membership. Translation: \$25 is not much to ask for what FOA does for us. Please consider joining FOA!

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 20th-Oct 10th

Auditions are scored by judges

By Oct 15th (if not before)

Audition results are released

By Oct 20th (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, 2024

7pm...first rehearsal at Marriott Waterside Hotel (room TBA)

Wednesday January 10th, 2024

8:30am-5pm...rehearsal

Thursday January 11th, 2024

12:30pm CONCERT!!!!



FMEA Guitar All-State 2024 Audition Items

Section one- scales: G Major or 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 ♩ = 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 No. 4, Op. 6* by Fernando Sor. **Play the entire etude WITHOUT REPEATS.**

Must be from one of the following editions to ensure consistency of edited markings:

The Complete Studies Pub. # S9.Q48853 or *The Chanterelle Guitar Anthology* Pub. # PR.ECH2724

Scoring: 25 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
 - 5 pts- musicality: dynamics/phrasing/interpretation
-

Section three- ensemble excerpts: Learn Part 2 from Rivera's *Cumba-Quin* (see pp. 5-9 of this document) **You will be asked to play THREE excerpts of approximately 8-20 measures from this piece.** Take care to prepare all musical & technical markings, including interpretation of the percussion notation in the "notes" and "patterns" page of this document (see pp. 3-4).

Scoring: 60 points of 100 total on audition, in the following areas/categories:

EXCERPT 1 scoring rubric

- 5 pts- correct notes
- 5 pts- correct rhythms
- 5 pts- musicality: dynamics/phrasing/interpretation
- 5 pts- overall quality of preparation

EXCERPT 2 scoring rubric (same)

- 5 pts- correct notes
- 5 pts- correct rhythms
- 5 pts- musicality: dynamics/phrasing/interpretation
- 5 pts- overall quality of preparation

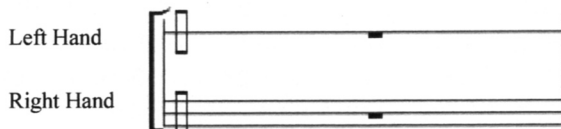
EXCERPT 3 scoring rubric (same)

- 5 pts- correct notes
 - 5 pts- correct rhythms
 - 5 pts- musicality: dynamics/phrasing/interpretation
 - 5 pts- overall quality of preparation
-

NOTE: there will NOT be a sight reading component to the 2024 audition process.

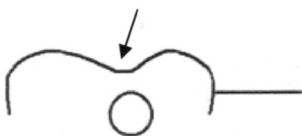
NOTES

-In all percussive patterns, the single-lined top staff represents the Left Hand, while the three-lined bottom staff represents the Right Hand.

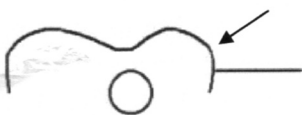


SINGLE-LINED TOP STAFF (Left Hand):

The use of the Left Hand in all **A Patterns** is supposed to emulate the "Clave." This is achieved by solidly striking the top of the guitar's side with any of the Left Hand's fingernails.

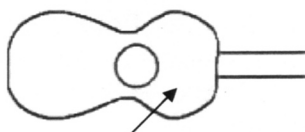


The use of the Left hand in all of the **B Patterns** is supposed to emulate the lighter "Palito" strikes made on the side of Timbales. This is achieved by striking the side of the guitar near its neck with any of the Left Hand's fingernails.

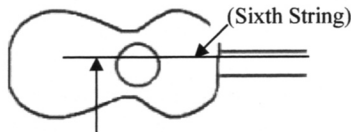


THREE LINED BOTTOM STAFF (Right Hand):

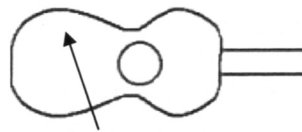
The use of the Right Hand in both **A and B Patterns** is supposed to emulate the sound of "Bongos". The Top line sound (High register) is made by striking the forefingers against the Guitar's Top, between its Soundhole and Neck, near the high E String. The Middle line sound (Percussive register) is made by striking the Thumb against the Sixth String without allowing it to vibrate. The Bottom line sound (Lowest register) is made by striking the Thumb against the Guitar's Top, between its Soundhole and Bridge, near the low E String.



Top Staff Line



Middle Staff Line



Bottom Staff Line

-The patterns are categorized according to meter, and are two part (A, B). When played simultaneously they form an aggregate rhythm. It is best to become familiarized with your assigned patterns thoroughly, for any variation of such throughout the score is usually that of simple length reduction (IE: 4/4 > 7/8).

- Guitar I: Patterns 1A, 2A, 2A1
- Guitar II: Patterns 1A, 2A, 2A1, 3A, 4A
- Guitar III: Patterns 1B, 2B, 2B1, 4B, 4B1
- Guitar IV: Patterns 1B, 2B, 2B1, 3B

PATTERN 1:

A)



B)



PATTERN 2:

A)



B)



A1)



B1)



PATTERN 3:

A)



B)

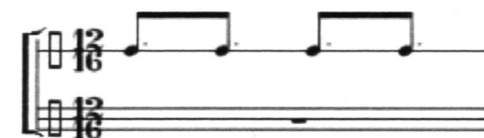


PATTERN 4:

A)



B)



B1)



Guitar II

Cumba-Quín

Carlos Rafael Rivera

- On Four Guitars

♩ = 96-100

4

7

11

16

21

25

f

fz

4/4, 2/4, 3/4, 5/8, 6/8, 7/8, 9/8



30 *Pizz.* **X** *f* **I**

36 *Ord.*

40

44

50 *Pizz.* *mf*

55 *f*

59

63 *Ord.* *f* *sfz* *sffz*

67 *sffz*

71

-2-

75 *cresc.*

79 *ff* *sffz*

85 *Pizz.* *mf* *sffz*

90 *sffz*

95 *f*

99 *mf*

103

107

4

4

-3-

Detailed description: This is a musical score for guitar, spanning measures 75 to 107. The score is written in treble and bass clefs. It includes various musical notations such as chords, single notes, and rests. Dynamic markings include *cresc.*, *ff*, *sffz*, *Pizz.*, *mf*, and *f*. There are also articulation marks like accents (>) and slurs. Measure numbers 75, 79, 85, 90, 95, 99, 103, and 107 are indicated at the start of their respective staves. At the end of the piece, there are two measures marked with a '4' above and below the staff, and a page number '-3-' at the bottom center.



II ----- VII ----- II ----- VII

114 *f* *mf*

117 *I*

120 *sub. p* *sfz* *Pizz.* *mf*

124 *Ord.*

127 *Pizz.* *Ord.* *f*

130 *cresc.* *cresc.*

133 *ff* *mf*

136 *7/16* *12/16* *6/16* *7/16*

139 *mf*

-5-

184 *ff* **2** **2**

187 **II I** *f*

191 *cresc.*

194 **6/16** **2/4** **5/16** **6/16** **2/4** **5/16** *8va* **V** **XII** *ff* *sfz*

197 **5/16** **7/16** **2/8** **1/8** *sfz*