



## FMEA Guitar All-State 2025 TIMELINE

By May 12th

The 2025 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 25th-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 7th, 2025

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

Wednesday January 8th, 2025

8:30am-5pm...rehearsal

Thursday January 9th, 2025

12:30pm CONCERT!!!!



## FMEA Guitar All-State 2025 Audition Items

**Section one- scales:** F Major or D 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 F or D 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 11* from *25 Melodious and Progressive Studies for Guitar*, Op. 60, by Matteo Carcassi. **Play the entire etude.**

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

Hal Leonard HL 00696506      Mel Bay Publications MB97386      FJH Publications G1013

**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 Kindle's *Kalimba* (see pp. 3-5 of this document) and part 1b from Hirsh's arrangement of *Africa* (see pp. 6-9 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; 15 seconds 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. 10 & "tips" on p. 11

**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

# Kalimba

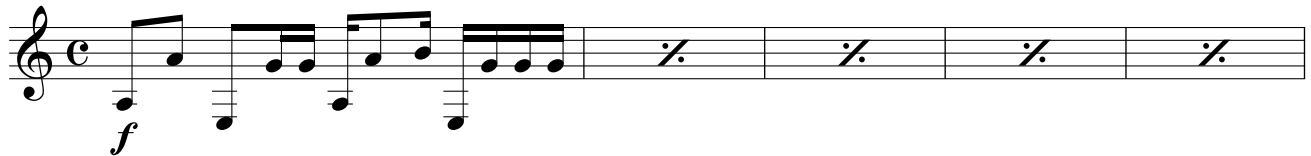
*Percussion Guitar Music No. 1*  
*Quartet No. 1*

1995

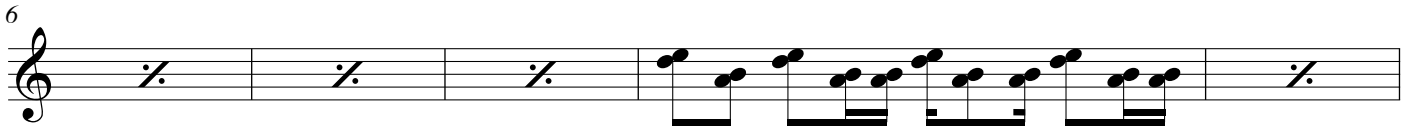
Jürg Kindle

♩ = 100

étouffé \*



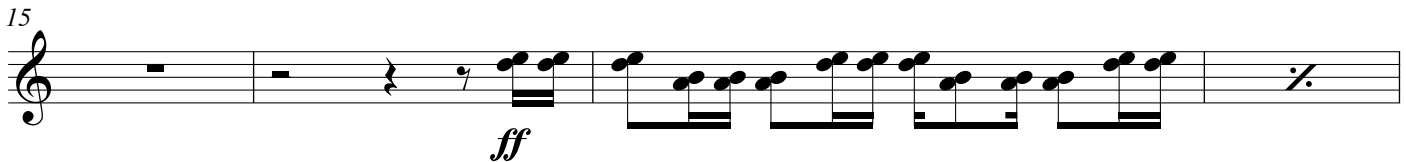
6



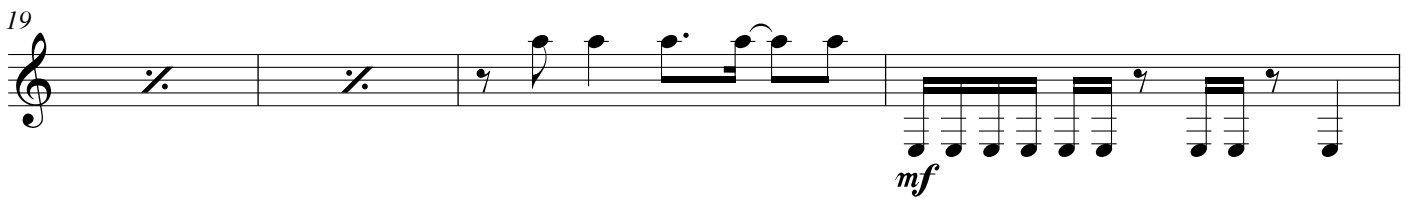
11



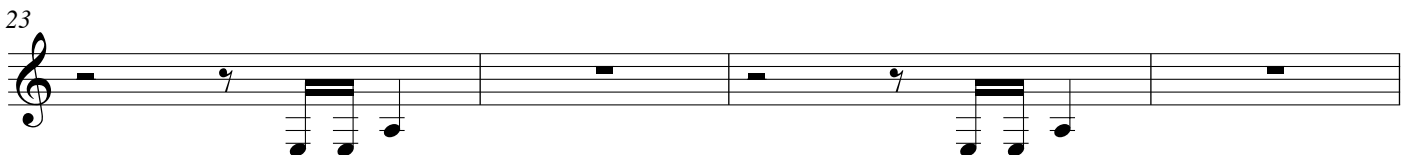
15



19

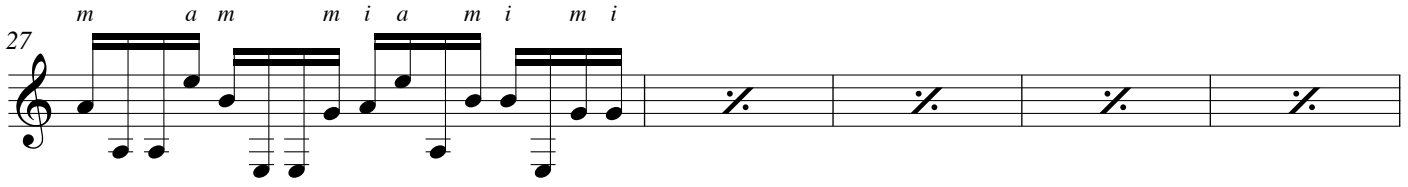


23

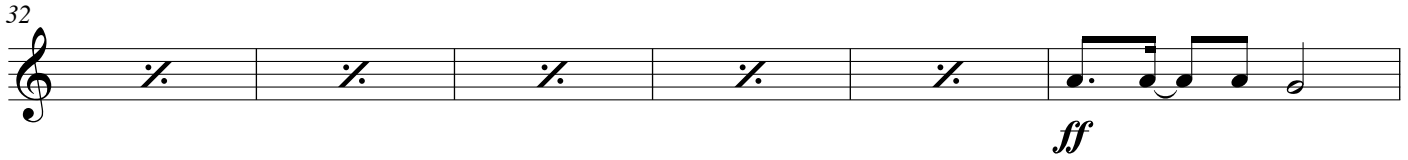


\* mouchoir sous les cordes près du chevalet  
handkerchief underneath strings

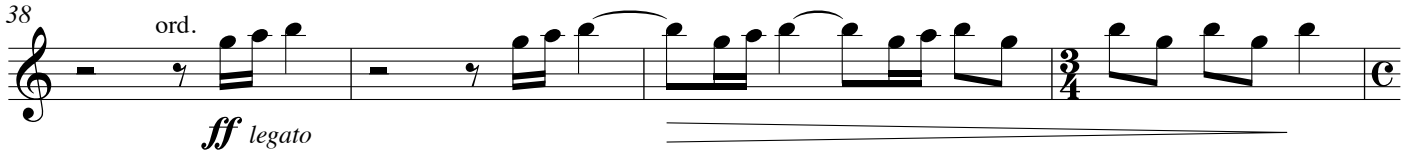
27 *m a m m i a m i m i*



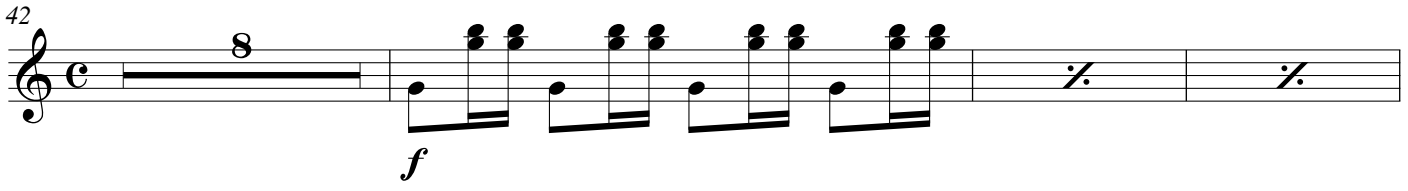
32



38 *ord.*



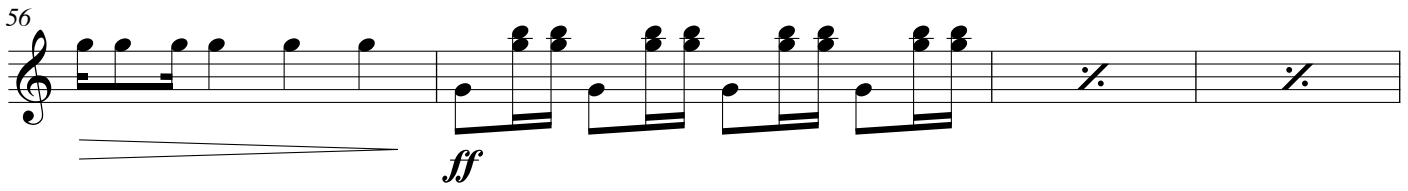
42



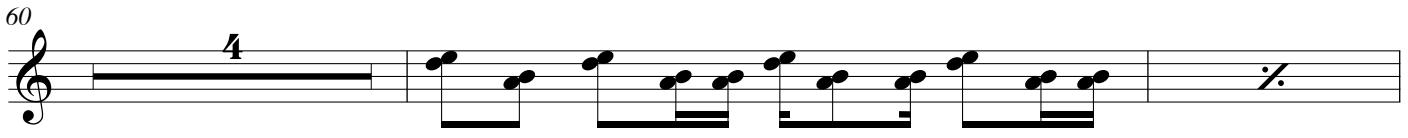
53



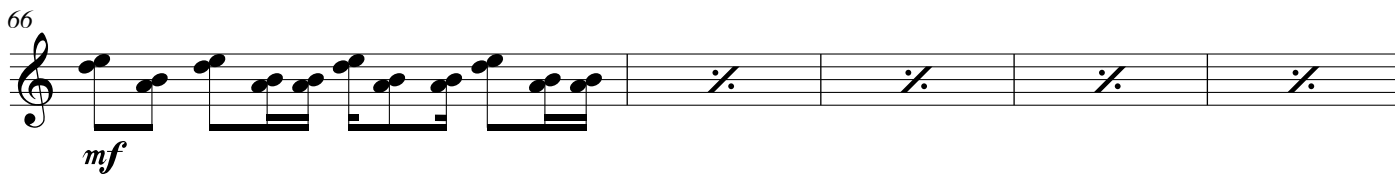
56



60



66



*mf*

71



*f*

76



*ff*

79

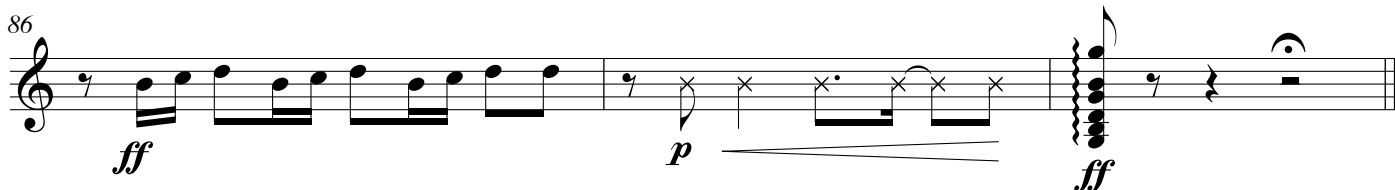


*p*

83



86



*ff* *p* *ff*



# Africa

Toto, arr. A. Hirsh

*strum between the nut and the tuning gears*

*mf*

*p tap f*  
*soundboard*

*mf*

*pont.*

*ord*

*mf*

*pont.*

*ord*

*mf*

*ord*

*mf*

*pont.*

*ord*

*f gliss*

*mf*

*p tap*  
*soundboard*

*simile*

*f*

*rest p on*

*strum with m*

*mf*

*f*

33 *mf* *f* *ff*

rest p on ④  
strum with m

35

(some players may play the middle-note of each chord rest stroke)

38

strum with i or m

41

*mf*

45

*f* *mf* *f* *gliss*

49

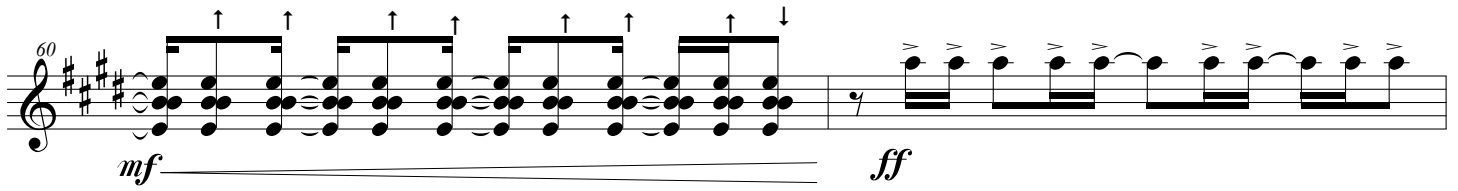
53

*p* tap  
soundboard  
strum as before

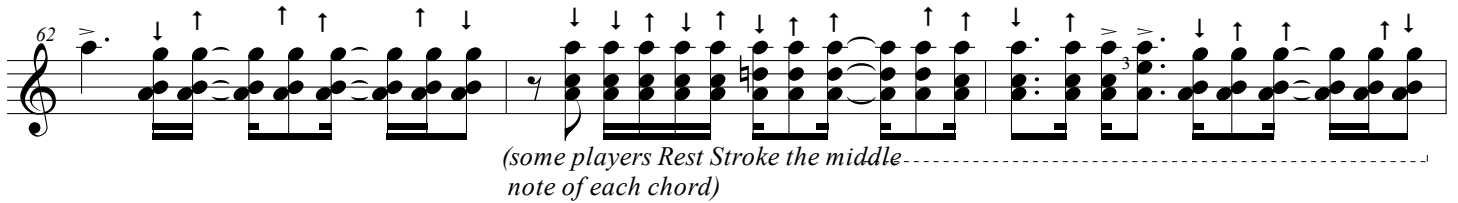
57

*mf* *f*

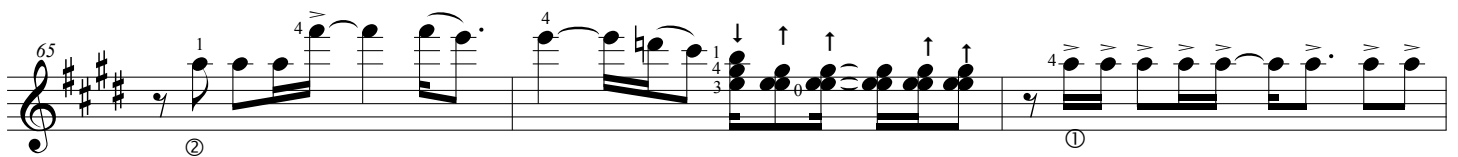
60 *mf* *ff*



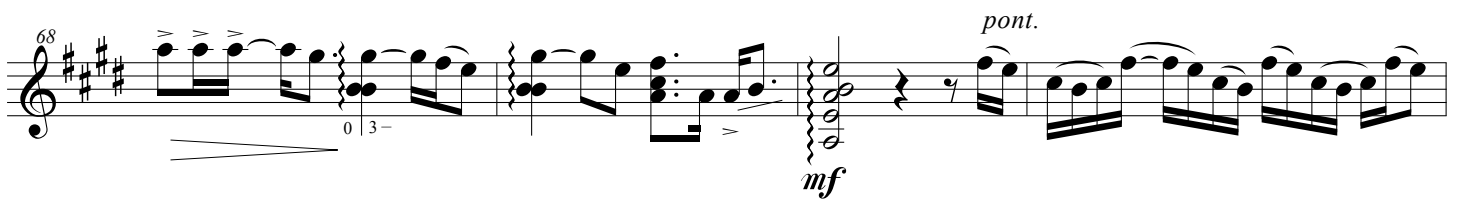
62 (some players Rest Stroke the middle note of each chord)



65 ② ①



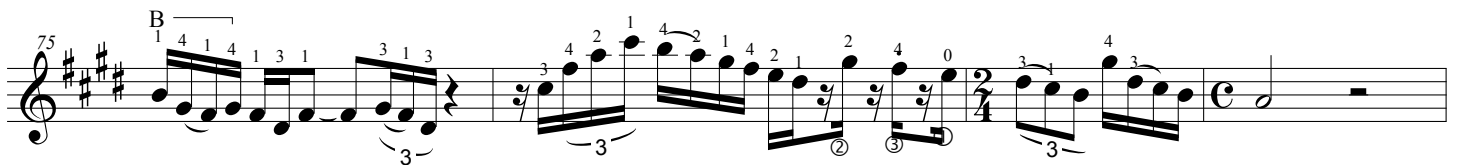
68 *mf* *pont.*



72 *ord* *pont.* *ord*



75 B ② ③ ③



79 *f*



82 *ff*





84

87

90

93

96

*pont.*

*ord*

*mf*

100

*tasto*

*p flesh*

*mp*

*p*

104

VII

IX



# FMEA Guitar All-State 2025 Sightreading Samples

Reprinted from page 1 of this document:

**Section four- sightreading:** One 8-16 measure passage will be presented at the audition; 15 seconds 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. 10 & “tips” on p. 11

**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*

Musical notation for sample 1: A single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Lento". The starting position is "vii pos.". The piece begins with a piano (*p*) dynamic and gradually increases to a forte (*f*) dynamic, as indicated by a hairpin crescendo. The melody consists of eighth and quarter notes, ending with a half note.

2) **Adagio**  
5th pos.

*ff* *mp*

9 *pp*

Musical notation for sample 2: A single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Adagio". The starting position is "5th pos.". The piece begins with a fortissimo (*ff*) dynamic, then moves to a mezzo-piano (*mp*) dynamic. At measure 9, the dynamic drops to pianissimo (*pp*). The melody is primarily composed of quarter notes, with some rests.

3) **Largo**  
vii pos.

*mp* *f*

5 *mp* *cresc.* *f*

Musical notation for sample 3: A single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Largo". The starting position is "vii pos.". The piece begins with a mezzo-piano (*mp*) dynamic and gradually increases to a forte (*f*) dynamic, as indicated by a hairpin crescendo. The melody consists of quarter and eighth notes, ending with a half note.



## 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 **2025 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 2025 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.