

Collier County Public Schools

2019 HONOR BAND AUDITION REQUIREMENTS

(Auditioning in November 2018 for the January 2019 CCPS Honor Band)

CCPS Honor Band Audition Requirements for 2019

Students will be asked to perform:

1. **The specific prepared exercise** for their instrument(s) as listed in the CCPS Honor Band Audition Requirements below. Note the suggested tempi.
2. **Twelve major scales**, (in 3 minutes or less) from memory, in two octaves, complete with arpeggios. Students who wish to play a 3rd octave may do so. All scales must be performed within the allotted timeframe. Scales must be performed in complete octaves. The scale pattern is ♯ ♯ ♯ ♯ ♯ ♯ . The arpeggio pattern is ♯ ♯ ♯ ♯ . The scales will be tongued ascending and slurred descending where applicable. Scales will be performed in the circle of fourths, starting with the concert key of C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G.
3. **A short sight-reading exercise** to demonstrate the student's reading ability. The student will have thirty seconds to study the piece before playing it. (**Percussionists** will be required to sight-read on snare and mallets.)

2019 CCPS HONOR BAND PREPARED EXERCISES

Play the entire exercise unless specific measures are indicated.

<p>Flute Prepared Exercise: pg. 31 #10; top line, m. 1-20, no repeat, quarter note = 69 <i>Rubank Advanced Method Volume II</i></p>	<p>Trumpet Prepared Exercise: pg. 9, Requiem; m. 29-44, quarter note = 70 <i>Concert Studies for Trumpet (for Philip Smith); Curnow Music/Hal Leonard</i></p>
<p>Oboe Prepared Exercise: pg. 53, #17; quarter note = 72 <i>Rubank Advanced Method Volume II</i></p>	<p>Horn in F Prepared Exercise: pg. 49, #17; beginning – m. 16, quarter note = 80 <i>Rubank Advanced Method Volume II</i></p>
<p>Bassoon Prepared Exercise: pg. 122/123, #15; pick up to m. 88 to end, quarter note = 76 <i>Weissenborn Method For Bassoon, New Enlarged Edition; Carl Fischer</i></p>	<p>Trombone Prepared Exercise: pg. 19, #15; m. 2-25, quarter note = 104 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. By Alan Raph (Bk1)</i></p>
<p>Bb Clarinet Prepared Exercise: pg. 42, #18; m. 1-24, quarter note = 88 <i>Rubank Advanced Method Volume II</i></p>	<p>Euphonium BC Prepared Exercise: pg. 19, #15; m. 2-25, quarter note = 104 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. By Alan Raph (Bk1)</i></p>
<p>Bass Clarinet Prepared Exercise: pg. 26, #4; dotted quarter note = 60 <i>Rubank Advanced Method Volume II (for clarinet)</i></p>	<p>Euphonium TC Prepared Exercise: (transpose exercise) pg. 19, #15; m. 2-25, quarter note = 104 <i>Melodious Etudes for Trombone, by Joannes Rochut, Ed. By Alan Raph (Bk1)</i></p>
<p>Eb Contra Alto, Bb Contra Bass Clarinet Prepared Exercise: pg. 38, #15; beginning – m. 16, no repeat, eighth note = 72 <i>Rubank Advanced Method Volume II (for clarinet)</i></p>	<p>Tuba Prepared Exercise: pg. 33, #7; m. 1-16, quarter note = 60 <i>Rubank Advanced Method Volume II</i></p>
<p>Alto Saxophone Prepared Exercise: pg. 50, #10; m. 13-end, quarter note = 76 <i>Rubank Advanced Method Volume II</i></p>	<p>Percussion: Percussionists must audition in <u>all three areas</u>. Mallets: pg. 102/103, Marriage of Figaro; m. 18-58, half note = 130 <i>Masterworks for Mallets trans. by Beth Gottlieb; Row-Loff</i></p>
<p>Tenor Saxophone Prepared Exercise: pg. 32, #12; m. 1-18, no repeat, quarter note = 80 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>	<p>Snare: pg. 32, Etude 30; dotted quarter note = 88 <i>Portraits in Rhythm (CR 1966) by Anthony Cirone; Belwin Mills</i></p>
<p>Baritone Saxophone Prepared Exercise: pg. 41, #20; m. 1-15 plus 1 note, no repeat, quarter note = 80 <i>Rubank Advanced Method Volume II (use saxophone book)</i></p>	<p>Timpani: pg. 21, Etude #14; m. 1-28, quarter note = 132 <i>Pedal to the Kettle by Kirk J. Gay; TapSPACE Publication</i></p>

Trombone

12 Major Scales

Two Octave Pattern

1 C Major

Two octave C Major scale in bass clef, 4/4 time. The scale starts on middle C (C4) and spans two octaves up to C6. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

5 F Major

Two octave F Major scale in bass clef, 4/4 time. The scale starts on F3 and spans two octaves up to F5. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

12 Bb Major

Two octave Bb Major scale in bass clef, 4/4 time. The scale starts on Bb3 and spans two octaves up to Bb5. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

19 Eb Major

Two octave Eb Major scale in bass clef, 4/4 time. The scale starts on Eb3 and spans two octaves up to Eb5. The notation includes a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

23 Ab Major

Two octave Ab Major scale in bass clef, 4/4 time. The scale starts on Ab3 and spans two octaves up to Ab5. The notation includes a treble clef, a key signature of four flats (Bb, Eb, Ab, Db), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

30 Db Major

Two octave Db Major scale in bass clef, 4/4 time. The scale starts on Db3 and spans two octaves up to Db5. The notation includes a treble clef, a key signature of five flats (Bb, Eb, Ab, Db, Gb), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

34 Gb Major

Two octave Gb Major scale in bass clef, 4/4 time. The scale starts on Gb3 and spans two octaves up to Gb5. The notation includes a treble clef, a key signature of five flats (Bb, Eb, Ab, Db, Gb), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

41 B Major

Two octave B Major scale in bass clef, 4/4 time. The scale starts on B3 and spans two octaves up to B5. The notation includes a treble clef, a key signature of two sharps (F#, C#), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

45 E Major

Two octave E Major scale in bass clef, 4/4 time. The scale starts on E3 and spans two octaves up to E5. The notation includes a treble clef, a key signature of four sharps (F#, C#, G#, D#), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

52 A Major

Two octave A Major scale in bass clef, 4/4 time. The scale starts on A3 and spans two octaves up to A5. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

59 D Major

Two octave D Major scale in bass clef, 4/4 time. The scale starts on D3 and spans two octaves up to D5. The notation includes a treble clef, a key signature of two sharps (F#, C#), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.

63 G Major

Two octave G Major scale in bass clef, 4/4 time. The scale starts on G3 and spans two octaves up to G5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is written as a single line of music with a double bar line at the end.