



Collier County Public Schools

2024 HONOR BAND AUDITION REQUIREMENTS

For All students auditioning in November 2023 for the January 2024 CCPS Honor Band

CCPS Honor Band Audition Requirements:

Students will be asked to perform:

1. **The specified prepared exercise** for their grade and 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, complete with arpeggios, in two octaves or more. All scales must be performed within the allotted timeframe. Scales must be performed in complete octaves. 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. The scale pattern is  The arpeggio pattern is .

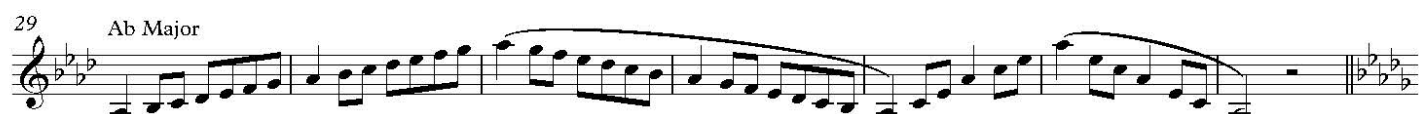
2024 CCPS HONOR BAND PREPARED EXERCISES

Play the entire exercise unless specific measures are indicated.

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|---|---|
| Flute: pg. 26-27, #7; top, beginning to m. 16 (end of Fine measure), quarter note = 72 <u>Rubank Advanced Method Volume II</u> | Trumpet: pg. 9, "Requiem"; m. 1 to 28, quarter note = 66 <u>Concert Studies for Trumpet (for Philip Smith), Pub: Curnow Music/Hal Leonard</u> |
| Oboe: pg. 53, #17; all, quarter note = 72 <u>Rubank Advanced Method Volume II</u> | Horn in F: pg. 49, #17; beginning to m. 16, quarter note = 80 <u>Rubank Advanced Method Volume II</u> |
| Bassoon: pg. 122-123, #15; pick-up to m. 88 to end, quarter note = 76 <u>Weissenborn Method For Bassoon, New Enlarged Edition, Publisher: Carl Fischer</u> | Trombone: pg. 8, #5; m. 1 to m. 34 (end on fermata), quarter note = 96 <u>Melodious Etudes for Trombone, by Joannes Rochut, ed. By Alan Raph (Bk1)</u> |
| Bb Clarinet: pg. 6, #10; beginning to m. 19 (end on eighth rest before "a tempo"), dotted quarter = 54 <u>* Melodious & Progressive Studies Book 1, by David Hite</u> | Bass Trombone: pg.10, #7; m. 2 to 28 + 1 note, dotted quarter equals = 100 <u>Melodious Etudes for Trombone, by Joannes Rochut, ed. By Alan Raph (Bk1)</u> |
| Bass Clarinet: pg. 32, #10; bottom line, m. 3 to 12, dotted quarter note = 60 <u>Rubank Advanced Method Volume II (For Clarinet)</u> | Euphonium BC & TC: (TC transpose exercise) pg. 8, #5; m. 1 to m. 34 (end on fermata), quarter note = 96 <u>Melodious Etudes for Trombone, by Joannes Rochut, ed. By Alan Raph (Bk1)</u> |
| Eb Contra Alto, Bb Contra Bass Clarinet: pg. 29, #7; m. 1 to 16, bottom line, quarter note = 88 <u>Rubank Advanced Method Volume II (For Clarinet)</u> | Tuba: pg. 33, #7; m. 1 to 16, quarter note = 60 <u>Rubank Advanced Method Volume II</u> |
| Alto Saxophone: pg. 50, #10; m. 13 to end, quarter note = 76 <u>Rubank Advanced Method Volume II</u> | Percussion: Percussionists must audition on <u>all three areas</u>. Mallets: Exercise: pg. 32, "Allegro Con Brio from Sonata II"; beginning to m. 18 beat 3, no repeat, quarter note = 100 <u>Masterworks for Mallets trans. by Beth Gottlieb</u> Publisher: Row-Loff Snare: Exercise: pg. 26, Etude #24; m. 1 to 25, quarter note = 88 (8th note = 8th note throughout) <u>Portraits in Rhythm (CR 1966) by Anthony Cirone, Publisher: Belwin Mills</u> Timpani: Exercise: pg. 20, Etude #13; m. 1 to 14, quarter note = 80 <u>Pedal to the Kettle by Kirk J. Gay Tapspac Publication</u> |
| Tenor Saxophone: pg. 20, #1; top line, m. 1 to 32 + 1 note of D.C., quarter note = 76 <u>Rubank Advanced Method Volume II (use saxophone book)</u> | |
| Baritone Saxophone: pg. 41, #20; top line, m. 1-15 + 1 note, no repeat, quarter note = 76 (ends on half note "E") <u>Rubank Advanced Method Volume II (use saxophone book)</u> | |

12 Major Scales

All-State Pattern



Allegro Con brio from Sonata II

(Revised edition - 2019, measure 22)

G.F. Handel

transcribed by Beth Gottlieb

♩ = 108

f marcato *p* *poco a poco cresc.*

f *p*

f *p*

A *cresc.*

f

p *cresc.*

f *tr* **Finish**

Etude 13

The wide variety of rhythms at a slow tempo makes subdivision a key component in this etude. Make sure that you are keeping time in the open measures where you have pitch changes. I like to assign the pitch changes as part of counting. The etude should be played on the bottom two drums. (29" & 32")

$\text{♩} = 80$

G-C *mf*

5 *mp* C↓B \flat

9 *f* G↓F

13 *ff* B \flat ↑C **Finish**

The musical score for Etude 13 is written in bass clef with a common time signature (C). It consists of four staves of music. The first staff begins with a tempo marking of quarter note = 80 and a dynamic of mezzo-forte (mf). It contains several measures with eighth and sixteenth notes, including triplet and sextuplet markings. The second staff starts at measure 5 with a dynamic of mezzo-piano (mp) and includes a pitch change from C to B-flat, marked with a downward arrow. It features a quintuplet and a triplet, ending with glissando markings. The third staff begins at measure 9 with a dynamic of forte (f) and includes a pitch change from G to F, marked with a downward arrow. It contains a sextuplet and a quintuplet. The fourth staff starts at measure 13 with a dynamic of fortissimo (ff) and includes a pitch change from B-flat to C, marked with an upward arrow. It features a sextuplet and a triplet, concluding with a double bar line and the word 'Finish' in red.

Sonatina ♩ = 88

24

The musical score consists of six staves of music in bass clef, 4/4 time. The tempo is marked as ♩ = 88. The score includes various dynamics and articulations:

- Staff 1: Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic at the end.
- Staff 2: Starts with a forte (*f*) dynamic.
- Staff 3: Features triplets and a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) marked with a dashed line.
- Staff 4: Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) marked with a dashed line, and ends with a fortissimo (*ff*) dynamic.
- Staff 5: Starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic.
- Staff 6: Features a piano (*p*) dynamic, a forte (*f*) dynamic, and a final measure marked with a red line and the word "Finish" in red.