



Collier County Public Schools

2025 HONOR BAND AUDITION REQUIREMENTS

For All students auditioning in November 2023 for the January 2025 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 accordance to the All-State range requirements. 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 .

2025 CCPS HONOR BAND PREPARED EXERCISES

Play the entire exercise unless specific measures are indicated.

<p>Flute: pg. 26, #6; top, all, no repeats, eighth note = 108</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>	<p>Trumpet: pg. 7, "Canterbury"; m. 1-20, quarter note = 69</p> <p style="text-align: center;"><u>Concert Studies for Trumpet (for Philip Smith), Pub: Curnow Music/Hal Leonard</u></p>
<p>Oboe: pg. 29, #8; all, top line, quarter note = 76</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>	<p>Horn in F: pg. 24, #6; top line, beginning - m. 22, no D.C., dotted quarter note = 54</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>
<p>Bassoon: pg. 144-145, #39; m. 1-29, dotted quarter = 69</p> <p style="text-align: center;"><u>Weissenborn Method For Bassoon, New Enlarged Edition, Publisher: Carl Fischer</u></p>	<p>Trombone: pg. 19, #15; m. 2 - 25, quarter note = 104</p> <p style="text-align: center;"><u>Melodious Etudes for Trombone, by Joannes Rochut, ed. By Alan Raph (Bk1)</u></p>
<p>Bb Clarinet: pg. 4-5, #8; m. 1 - 22 + 1 note, dotted quarter = 50</p> <p style="text-align: center;"><u>Melodious & Progressive Studies Book 1, by David Hite</u></p>	<p>Bass Trombone: pg. 40-41, #29; m. 3 - 27, eighth note = 96</p> <p style="text-align: center;"><u>Melodious Etudes for Trombone, by Joannes Rochut, ed. By Alan Raph (Bk1)</u></p>
<p>Bass Clarinet: pg. 56, #20; beginning - m.14 + 1 note, dotted quarter note = 66</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II (For Clarinet)</u></p>	<p>Euphonium BC & TC: (TC transpose exercise) pg. 19, #15; m. 2 - 25, quarter note = 104</p> <p style="text-align: center;"><u>Melodious Etudes for Trombone, by Joannes Rochut, ed. By Alan Raph (Bk1)</u></p>
<p>Eb Contra Alto, Bb Contra Bass Clarinet: pg. 37 #14; bottom line, beginning - m. 17, quarter note = 108</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II (For Clarinet)</u></p>	<p>Tuba: pg. 35, #11; m. 1-27, quarter note = 80</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>
<p>Alto Saxophone: pg. 34, #14; top line, m. 1 - 30 + 1 note, quarter note = 76</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>	<p>Percussion: Percussionists must audition on <u>all three areas</u>.</p> <p>Mallets: Exercise: pg. 44, "Allegretto from Sonatina"; beginning to m. 21 + 1 note, no repeat, quarter note = 110</p> <p style="text-align: center;"><i>Masterworks for Mallets trans. by Beth Gottlieb</i> Publisher: Row-Loff</p> <p>Snare: Exercise: pg. 16, Etude #14; m. 1 - 60, dotted quarter note = 96 (8th note = 8th note throughout)</p> <p style="text-align: center;"><u>Portraits in Rhythm (CR 1966) by Anthony Cirone, Publisher: Belwin Mills</u></p> <p>Timpani: Exercise: Etude #16,; all, quarter note = 120</p> <p style="text-align: center;"><u>Pedal to the Kettle by Kirk J. Gay Tapspace Publication</u></p>
<p>Tenor Saxophone: pg. 29, #9; top line, all, no repeats, quarter note = 66</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II (use saxophone book)</u></p>	
<p>Baritone Saxophone: pg. 52, #15; m. 1-24 + 1 note; quarter note = 76</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II (use saxophone book)</u></p>	

Andante

14

Musical notation for the first system, measures 14-17. The piece is in 2/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *p*. A fermata is placed over the final note of measure 17.

Musical notation for the second system, measures 18-21. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *mf* and *f*. A fermata is placed over the final note of measure 21.

Più mosso

Musical notation for the third system, measures 22-25. The tempo is marked *Più mosso*. The right hand features a more active melodic line with trills (*tr*) and slurs. The left hand accompaniment includes some triplet figures. Dynamics include *p*, *f*, and *mf*. A fermata is placed over the final note of measure 25.

Musical notation for the fourth system, measures 26-29. The right hand continues with trills and slurs. The left hand accompaniment includes triplet figures. Dynamics include *p*, *rit*, *f*, and *mf*. A fermata is placed over the final note of measure 29.

End *ad lib.*

Musical notation for the fifth system, measures 30-31. The piece concludes with a *rit* marking. The right hand features a long, sweeping melodic line that spans across the system, ending with a fermata. The left hand accompaniment is sparse. Dynamics include *p* and *f*.

Alto Saxophone

12 Major Scales

Two Octave Pattern

The image displays a musical score for Alto Saxophone, consisting of 12 staves, each representing a different major scale. Each staff begins with a treble clef and a 4/4 time signature. The scales are arranged in ascending order of their concert pitch. The first scale is A Major (C Concert), and the last is E Major (G Concert). Each scale is presented as a two-octave pattern, starting with a whole note on the first line and ending with a whole note on the second space. The notes are connected by slurs, and the pattern is repeated twice per staff. The key signature for each scale is indicated by the number of sharps or flats at the beginning of the staff.

1 A Major (C Concert)

5 D Major (F Concert)

12 G Major (Bb Concert)

16 C Major (Eb Concert)

23 F Major (Ab Concert)

30 Bb Major (Db Concert)

37 Eb Major (Gb Concert)

44 Ab Major (B Concert)

48 Db Major (E Concert)

55 F# Major (A Concert)

59 B Major (D Concert)

66 E Major (G Concert)

Florida Bandmasters Association

2025 ALL-STATE CONCERT BAND SCALE LIMITS

(For the 9th and 10th grade All-State Concert Band – auditioning in September of 2024 for the January 2025 FMEA Conference)

The image displays musical notation for 14 instruments, showing the starting and ending notes of a scale. The instruments and their scale limits are:

- Flute: Starting on C4, ending on C5.
- Oboe: Starting on B3, ending on B4.
- Bassoon: Starting on B2, ending on B4.
- Clarinet in B \flat : Starting on B2, ending on B4.
- Bass & Contra Bass Clarinet: Starting on B2, ending on B4.
- Alto Sax: Starting on B2, ending on B4.
- Tenor Sax: Starting on B2, ending on B4.
- Baritone Sax: Starting on B2, ending on B4.
- Trumpet in B \flat : Starting on B2, ending on B4.
- Horn in F: Starting on F2, ending on F4.
- Trombone Euphonium: Starting on B2, ending on B4.
- Bass Trombone: Starting on B2, ending on B4.
- Tuba: Starting on B1, ending on B3.

1. The required 12 major scales must be performed within the limits of the listed range and performed in complete octaves (starting & ending with tonic pitches).

2. Additional octaves "beyond" or "outside" of the designated ranges listed of the required 12 major scales will not be scored.

3. Percussionists should perform all major scales 2 octaves.