



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.

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

Adagio [non troppo]

GEMINIANI

6

The musical score is written for piano in a 6/8 time signature. It consists of five systems, each with a treble and bass staff. The first system begins with a treble clef and a key signature of two flats. The tempo is marked 'Adagio [non troppo]' and the composer is 'GEMINIANI'. The first system includes dynamic markings *p dolce*, *cresc.*, and *mf*. The second system features a large red 'X' drawn over it, with *p dolce* markings in the right hand and *p dolce* in the left hand. The third system includes *p*, *cresc.*, and *f* markings. The fourth system includes a *p* marking. The fifth system includes a *pp* marking. The score concludes with a repeat sign and a fermata.

12 Major Scales

Two Octave Pattern

Flute

1 C Major



Measures 1-7 of the C Major scale. The key signature has no sharps or flats. The melody starts on middle C and ascends stepwise to the octave, then descends stepwise back to middle C.

8 F Major



Measures 8-14 of the F Major scale. The key signature has one flat (Bb). The melody starts on F4 and ascends stepwise to the octave, then descends stepwise back to F4.

15 Bb Major



Measures 15-21 of the Bb Major scale. The key signature has two flats (Bb, Eb). The melody starts on Bb4 and ascends stepwise to the octave, then descends stepwise back to Bb4.

22 Eb Major



Measures 22-28 of the Eb Major scale. The key signature has three flats (Eb, Ab, Db). The melody starts on Eb4 and ascends stepwise to the octave, then descends stepwise back to Eb4.

29 Ab Major



Measures 29-35 of the Ab Major scale. The key signature has four flats (Ab, Db, Gb, Cb). The melody starts on Ab4 and ascends stepwise to the octave, then descends stepwise back to Ab4.

36 Db Major



Measures 36-42 of the Db Major scale. The key signature has five flats (Db, Ab, Eb, Bb, Fb). The melody starts on Db4 and ascends stepwise to the octave, then descends stepwise back to Db4.

43 Gb Major



Measures 43-49 of the Gb Major scale. The key signature has six flats (Gb, Cb, Fb, Bb, Eb, Ab). The melody starts on Gb4 and ascends stepwise to the octave, then descends stepwise back to Gb4.

50 B Major



Measures 50-56 of the B Major scale. The key signature has two sharps (F#, C#). The melody starts on B4 and ascends stepwise to the octave, then descends stepwise back to B4.

57 E Major



Measures 57-63 of the E Major scale. The key signature has three sharps (F#, C#, G#). The melody starts on E4 and ascends stepwise to the octave, then descends stepwise back to E4.

64 A Major



Measures 64-70 of the A Major scale. The key signature has four sharps (F#, C#, G#, D#). The melody starts on A4 and ascends stepwise to the octave, then descends stepwise back to A4.

71 D Major



Measures 71-77 of the D Major scale. The key signature has two sharps (F#, C#). The melody starts on D4 and ascends stepwise to the octave, then descends stepwise back to D4.

78 G Major



Measures 78-84 of the G Major scale. The key signature has one sharp (F#). The melody starts on G4 and ascends stepwise to the octave, then descends stepwise back to G4.

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 scale limits for various instruments. Each instrument part consists of two staves. The first staff shows the starting pitch with a whole note (W) and an ampersand (&). The second staff shows the ending pitch with a whole note (W) and an ampersand (&). Diagonal lines connect the starting and ending notes. Some instruments have a question mark (?) above the starting note.

Instrument	Starting Pitch	Ending Pitch
Flute	C4	C5
Oboe	B3	B4
Bassoon	B2	B3
Clarinet in B ^b	B2	B3
Bass & Contra Bass Clarinet	B2	B3
Alto Sax	B2	B3
Tenor Sax	B2	B3
Baritone Sax	B2	B3
Trumpet in B ^b	B2	B3
Horn in F	F2	F3
Trombone	F2	F3
Euphonium	F2	F3
Bass Trombone	F2	F3
Tuba	F2	F3

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.