



# 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><b>Flute:</b> 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><b>Trumpet:</b> 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><b>Oboe:</b> pg. 29, #8; all, top line, quarter note = 76</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>	<p><b>Horn in F:</b> 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><b>Bassoon:</b> 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><b>Trombone:</b> 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><b>Bb Clarinet:</b> pg. 4-5, #8; m. 1 - 22 + 1 note, dotted quarter = 50</p> <p style="text-align: center;"><u>Melodious &amp; Progressive Studies Book 1, by David Hite</u></p>	<p><b>Bass Trombone:</b> 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><b>Bass Clarinet:</b> 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><b>Euphonium BC &amp; TC: (TC transpose exercise)</b> 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><b>Eb Contra Alto, Bb Contra Bass Clarinet:</b> 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><b>Tuba:</b> pg. 35, #11; m. 1-27, quarter note = 80</p> <p style="text-align: center;"><u>Rubank Advanced Method Volume II</u></p>
<p><b>Alto Saxophone:</b> 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><b>Percussion: Percussionists must audition on <u>all three areas</u>.</b></p> <p><b>Mallets:</b> 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 Publisher: Row-Loff</i></p>
<p><b>Tenor Saxophone:</b> 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><b>Snare:</b> 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><b>Baritone Saxophone:</b> 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>	<p><b>Timpani:</b> 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>

# SICILIENNE

GALLAY

Andantino

6

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The second system includes a fermata over the first measure of the upper staff. The third system continues the melodic and harmonic development. The fourth system concludes with a forte (*f*) dynamic marking and a *D.C. al* instruction, indicating a repeat of the first system. A red vertical line is drawn at the end of the piece, with the word "End" written above it.

Horn in F

# 12 Major Scales

Two Octave Pattern

The image displays a musical score for 12 major scales, each presented as a two-octave pattern. The scales are arranged vertically, with their starting measure numbers indicated on the left. Each scale is written on a single staff in treble clef with a 4/4 time signature. The scales and their corresponding concert keys are:

- 1: G Major (C Concert)
- 8: C Major (F Concert)
- 15: F Major (Bb Concert)
- 22: Bb Major (Eb Concert)
- 29: Eb Major (Ab Concert)
- 33: Ab Major (Db Concert)
- 40: Db Major (Gb Concert)
- 44: F# Major (B Concert)
- 51: B Major (E Concert)
- 58: E Major (A Concert)
- 62: A Major (D Concert)
- 69: D Major (G Concert)

Each scale pattern consists of an ascending and a descending line, with a repeat sign at the end of each line. The key signatures are indicated by sharps or flats at the beginning of each staff.

# Florida Bandmasters Association

## 2025 ALL-STATE CONCERT BAND SCALE LIMITS

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

The image displays a musical score for 14 instruments, organized into two systems. Each instrument part shows a starting note on the left and an ending note on the right, connected by a diagonal line. The notes are placed on the staff lines to indicate the range. The instruments and their starting/ending notes are:

- Flute: G4 / G5
- Oboe: B3 / B4
- Bassoon: B2 / B3
- Clarinet in B $\flat$ : B2 / B3
- Bass & Contra Bass Clarinet: B2 / B3
- Alto Sax: B2 / B3
- Tenor Sax: B2 / B3
- Baritone Sax: B2 / B3
- Trumpet in B $\flat$ : B2 / B3
- Horn in F: F2 / F3
- Trombone Euphonium: B2 / B3
- Bass Trombone: B2 / B3
- Tuba: B1 / B2

**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.**