

CMEA CAPITOL SECTION MIDDLE SCHOOL HONOR BAND
REQUIRED AUDITION SOLOS
List #1 (CBDA List C) (even Olympic years)

Director Notes:

1. It is expected that all auditioning honor band students and band directors will use ethical recording practices. As such, students must keep each scale or singular movement of music to one continuous recording to avoid possible disqualification. In cases of multi-measure rests, do not stop the recording. Rather, count one measure of rest time before proceeding with the next section of music.
2. Please review your students' recordings prior to submission so as to avoid potential issues such as recording quality, correct excerpts recorded, and gauging student readiness for the Honor Band experience.

FLUTE: *Concert and Contest Collection*, pgs. 6 & 7, "Scherzino"
Bar 92 through beat 1 of bar 127.

OBOE: *Concert and Contest Collection*, pg. 10, "Andante and Allegro"
Andante: beginning to measure 21 (no repeats).
Allegro: measure 3 to 14 (no repeats).

BASSOON: *Classic Festival Solos, Vol. I*, "Minuet of the Oxen"
All (take 2nd endings)

Bb CLARINET: *Concert and Contest Collection*, pgs. 22 & 23, "Scherzino in C Minor"
Bar 32 to the fermata in bar 55, then bars 68 to the end.

BASS/CONTRABASS CLARINET: *Concert and Contest Collection*, pg. 2, "Sarabande and Bouree"
Play Lively only: all (take 2nd endings).

ALTO SAX: *Concert and Contest Collection*, pgs. 6 & 7, "Canzonetta and Giga"
Bars 17 to 32, then pick up to 9 bars after Con Spirito to the high B in bar 102.

TENOR SAX: *Concert and Contest Collection*, pgs. 8 & 9, "Two Little Tales"
I. Beginning through bar 16.
II. Bars 13-28.

BARITONE SAX: *Classic Festival Solos*, pg. 15, "Introduction and Theme"
Pickups into bar 5 through bar 36 (no repeats).

TRUMPET: *Concert and Contest Collection*, pg. 6, "Andante and Allegro"
Andante: beginning through bar 16.
Allegro: all.

FRENCH HORN: *Concert and Contest Collection*, pgs. 16 & 17, "Romanza and Rondo"
Romanza: Bar 21 to beat 1 of bar 32.
Rondo: Beginning to bar 24.

TROMBONE: *Concert and Contest Collection*, pg. 9, "Sarabande and Vivace"
I. Sarabande: beginning to bar 16 (omit trills).
II. Vivace: beginning to bar 24 with no repeats.

EUPHONIUM: *Concert and Contest Collection*, pg. 2, "Sarabanda and Gavotte"
All (no repeats).

TUBA: *Concert and Contest Collection*, pg. 4, "Two Short Pieces"
Aria: beginning to bar 22.
Bouree: play to bar 14.

STRING BASS: *Solos & Etudes, Book 2* (Anderson/Frost), p. 3, “Bouree”

All as written (take 2nd endings)

PERCUSSION

for Mallet Specialists: *Masterpieces for Marimba*, (by McMillen) pg. 10, “Sonata for Violin” beginning to the C eighth note in meas. 12 (no repeat).

for GENERAL PERCUSSION:

1. Snare drum

Intermediate Snare Drum Studies, (by Peters) p. 26, “Solo #14,” play all.

2. Mallets (basic)

Fundamental Studies for Mallets, (by Whaley) p. 13, “Memorization (Hungarian Folk Song)”

3. Timpani

Fundamental Method for Timpani, (by Peters) p. 140, “Etude #12,” beginning to bar 17

4. Rudiments as shown on Scale Sheet

NOTE FOR PERCUSSIONISTS: Percussionists may audition as a general percussionist, mallet specialist or both. General percussionists must audition on rudiments, snare drum, timpani and basic mallets (in that order). If you do not have timpani at your school, the student should use drums that are a different pitch.