

# Conestoga High School Instrumental Music Auditions

To be held on Wednesday, February 15, 2011 in the Auditorium

## AUDITION REQUIREMENTS 2011:

1. In order to be considered for one of the advanced ensembles (Wind Ensemble, Jazz Band, Jazz Ensemble), an audition is required. Interested students should sign up for an audition time on the bulletin board in the music wing. The audition materials are enclosed for each instrument.
2. Only prepare the bracketed section(s) indicated for each instrument. Jazz rhythm prepares the entire page.
3. Students may also be asked to sight read a short passage of music (PROVIDED AT THE TIME OF THEIR AUDITION).
4. Lastly, each student will be asked to play 4 major scales and a chromatic scale (winds only). Each scale should be played, using PMEA standards (see enclosed information regarding scales).

## ALL PERCUSSIONISTS MUST AUDITION:

In order to be considered for ANY of the performing groups offered. A limited number of percussionists are taken in each group: Symphony Orchestra (1-4), Wind Ensemble (4-6), Concert Band (6-10), Jazz Band (1-2), Jazz Ensemble (1-2). ALL percussionists are encouraged and expected to sign-up for the newly created Percussion Ensemble.

## JAZZ BAND & JAZZ ENSEMBLE:

These courses are offered through strict audition. A student's participation in either of these advanced groups is contingent upon their playing in at least ONE of the following core bands: Concert Band, Wind Ensemble, or Marching Band. Exceptions may be made upon director discretion for piano and guitar.

## SYMPHONY ORCHESTRA:

No audition required for current CHS students. Chair placement auditions will take place in the fall of the 2011-2012 school year.

# HOW CONESTOGA WANTS YOU TO PLAY THE SCALES

Based on PMEA (Pennsylvania Music Educators Association Standards)

You will be asked 4 major scales in addition to the chromatic scale (a total of 5).  
Please choose to play one major scale from each category below:

<b>Category 1</b>	<b>Category 2</b>	<b>Category 3</b>	<b>Category 4</b>
G, F	D, E, A	Bb, Eb, Ab	B, Db, C

## MAJOR SCALES

Speed should be as fast as you can play steady with accuracy.  
The scales should be played either slurred or tongued (separate or slurred bows for strings).  
It would be good to have the mallets roll the last note of each scale.

Major scales should be played ascending (up) and descending (down) using the following rhythm:



## SUGGESTED NUMBER OF OCTAVES FOR EACH INSTRUMENT/SCALE

Flutes - B-2, E-2, A-2, D-2, G-2, C-3, F-2, Bb-2, Eb-2, Ab-2, Db-2  
Oboes - B-2, E-1, A-1, D-2, G-1, C-2, F-1, Bb-2, Eb-2, Ab-1, Db-2  
Clarinets - B-2, E-3, A-2, D-2, G-3, C-2, F-3, Bb-2, Eb-2, Ab-2, Db-2  
Low Clarinets- B-2, E-2, A-2, D-1, G-2, C-2, F-2, Bb-2, Eb-1, Ab-2, Db-1  
Saxes - B-2, E-2, A-1, D-2, G-1, C-2, F-2, Bb-2, Eb-2, Ab-1, Db-2  
Bassoons-All Scales, 2 octaves  
Trumpets - B-2, E-1, A-2, D-1, G-2, C-2, F-1, Bb-2, Eb-1, Ab-2, Db-1  
Baritone TC - B-2, E-1, A-2, D-1, G-2, C-2, F-1, Bb-2, Eb-1, Ab-2, Db-1  
French Horns - B-2, E-1, A-2, D-1, G-2, C-1, F-1, Bb-2, Eb-1, Ab-2, Db-1  
Trombones - B-1, E-1, A-2, D-1, G-2, C-1, F-2, Bb-2, Eb-1, Ab-2, Db-1  
Baritone BC - B-1, E-1, A-2, D-1, G-2, C-1, F-2, Bb-2, Eb-1, Ab-2, Db-1  
Tubas - B-1, E-1, A-2, D-1, G-2, C-1, F-2, Bb-2, Eb-1, Ab-2, Db-1  
Mallets - All scales to be played to the maximum range of the instrument:  
B, E, A, D, G, C, F, Bb, Eb, Ab, Db  
Violins - B-3, E-2, A-3, D-2, G-3, C-3, F-2, Bb-3, Eb-2, Ab-3, Db-3  
Violas - B-2, E-3, A-2, D-3, G-2, C-3, F-3, Bb-2, Eb-3, Ab-2, Db-3  
Cellos - B-2, E-3, A-2, D-3, G-2, C-3, F-3, Bb-2, Eb-3, Ab-2, Db-3  
Dbl Basses - B-1, E-2, A-1, D-2, G-2, C-1, F-2, Bb-1, Eb-1, Ab-2, Db-1

## CHROMATIC SCALE

Bottom and top note is specified along with the number of octaves to be performed:

Flute 3 octaves C to C  
Bb Soprano Clarinet 3 octaves F-F  
Oboe, Saxes, Trumpets, Mallets, Viola, Cello 2 octaves C to C  
Bassoon 2 octaves Bb-Bb  
All Low Clarinets, Trombone, Euphonium, Tuba 2 octaves F to F  
French Horn 2 octaves G to G  
Violin 3 octaves G to G  
Bass 2 octaves E to E

Winds, Brass and Mallets-Chromatic scale should be performed in an 8th note or triplet pattern  
Scales should be slurred up and tongued down (except Trombone which will tongue legato up and staccato down).

Strings-Chromatic scale should be bowed up in an 8-8th note or 12-8th note triplet pattern per bow, and separate bowed down in the same pattern.

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# FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST  
Op.28, No.1  
revised and edited by  
COLIN MATTHEWS

Concert Flute & Piccolo

Allegro moderato

## 1. CHACONNE

24 **A** *mf stacc.*

*f*

*cresc.* *ff*

**B** *Brillante* *ff*

**C** *Fl. Solo* *p* *3* *3* *3* *3* *3* *3*

**D** 16 **E** 7 *a2* *p* *cresc. poco a poco* *Maestoso*

**F** *ff*

*rit.al fine* *3*

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# FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST

Op.28, No.1

revised and edited by  
COLIN MATTHEWS

1st & 2nd Oboe

## 1. CHACONNE

Allegro moderato

15 *a2*

*cresc.* *mf* **A**

*f* *a2*

*cresc.*

**B** *Brillante* *ff*

*ff*

**C** *p* *1. Solo*

*3* *3* *3* *3*

**D** *16* *7* *a2* *p* *cresc. poco a poco*

**F** *Maestoso* *ff*

*rit. al fine*

*rit. al fine*

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# FIRST SUITE IN E $\flat$ for Military Band

GUSTAV HOLST  
Op.28, No.1  
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COLIN MATTHEWS

1st & 2nd Bassoon

Allegro moderato

## 1. CHACONNE

15

*pp* legato

**A**

*cresc.* *mf* *stacc.*

*cresc.* *a2*

**B** Brillante *f*

*ff*

*cresc.* *ff* pesante

**C** 19

*dim.* *p*

1. *p* *a2* **D**

*p* pesante

**E** *a2*

*cresc. poco a poco* *p* *ff* rit. al fine

**F** Maestoso

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# FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST

Op.28, No.1

revised and edited by  
COLIN MATTHEWS

Solo B $\flat$  Clarinet

## 1. CHACONNE

Allegro moderato

15

*pp*

*stacc.*

*cresc.*

*mf*

*cresc.*

*f*

*cresc.*

**B** *Brillante*

*ff*

**C**

6

*p*

8

**D** *p*

15

**E**

6

*p cresc. poco a poco*

**F** *Maestoso*

*rit. al fine* *ff*

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# FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST

Op.28, No.1

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B $\flat$  Bass Clarinet

## 1. CHACONNE

Allegro moderato

15

pp legato

cresc. mf

cresc. Brillante f

cresc. ff

ff pesante

dim.

22

p pesante

p cresc. poco a poco

ff

rit al fine

F Maestoso

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*Bari, Sax and*

# FIRST SUITE IN Eb

for Military Band

E♭ Alto Saxophone

## 1. CHACONNE

GUSTAV HOLST  
Op.28, No.1  
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Allegro moderato

15

**B** Brillante

**C**

**D**

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# FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST

Op.28, No.1

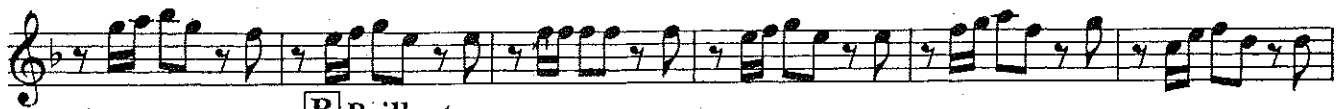
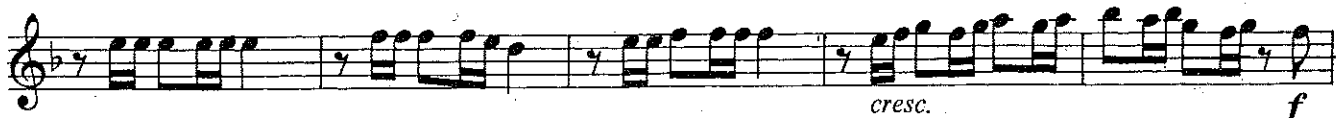
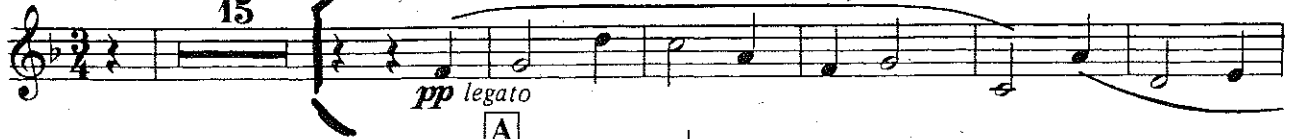
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B $\flat$  Tenor Saxophone

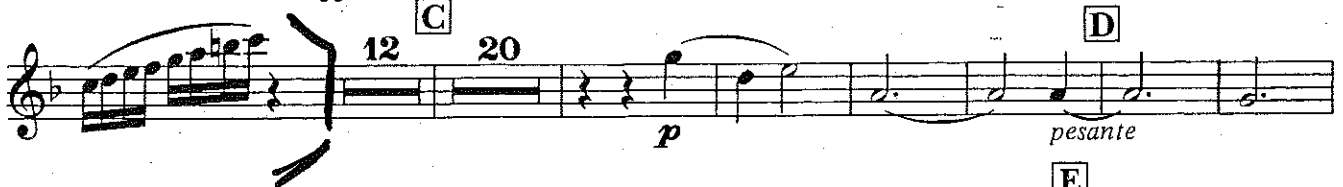
## 1. CHACONNE

Allegro moderato

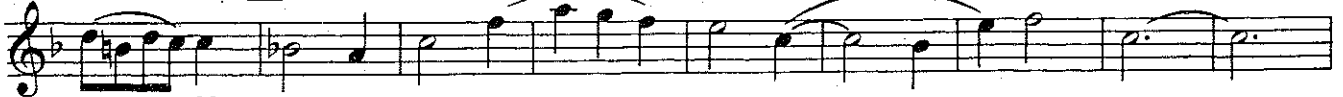
15



**B** Brillante



**F** Maestoso





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# FIRST SUITE IN E $\flat$ for Military Band

## 1. CHACONNE

GUSTAV HOLST  
Op.28, No.1  
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2nd Horn in F

**Allegro moderato** **A** 24 6

**B Brillante**

**C** 1 15

**D** 8

**E** 5

*p* *cresc. poco a poco* **ff**

**F Maestoso**

rit.al fine

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# FIRST SUITE IN E $\flat$ for Military Band

GUSTAV HOLST  
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1st Trombone

## 1. CHACONNE

Allegro moderato

*p* legato

**A** *mf* stacc.

*cresc.* **B** *f* **Brillante**

*cresc.* *ff*

*pesante* **C** *dim.* *p* 23

**D** 7 *Solo*

**E** *p* *pesante*

*cresc. poco a poco*

**F** *Maestoso* *rit.* *ff* *al fine*

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# FIRST SUITE IN E $\flat$ for Military Band

GUSTAV HOLST  
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Euphonium.

## 1. CHACONNE

Allegro moderato

*p* legato

15 **A**

*mf* *cresc.* *f*

**B** Brillante

*cresc.* *ff*

*pesante*

**C** **D** 22

*dim.* *p* *p* *pesante*

**E** Solo *p*

*cresc. poco a poco*

**F** Maestoso

*ff* rit. al fine

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# FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST  
Op. 28, No. 1  
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Basses

## 1. CHACONNE

*Allegro moderato*

*p legato*

**A** *pp*

*mf* *cresc.*

*f* *cresc.*

**B** *Brillante*

*ff*

*pesante* **C** *dim.* *p* **22**

**D** *p pesante*

**E**

*cresc. poco a poco* *ff*

# PERCUSSION

Timpani  
Grade IV

## SENTIMENTAL JOURNEY

Moderato  $\text{♩} = 76$

F, Bb, D

*f*

*f*

*p*

*cresc.*

*f*

**A**

4

F to F# Bb to A

**B**

*p*

**C**

6

A to Bb F# to F

**D**

*f*

# PERCUSSION

Marimba  
Grade IV

## MELODIE DU JOUR

Andante cantabile ♩. = 70

The musical score is written for a Marimba and consists of 11 staves. The tempo is marked 'Andante cantabile' with a quarter note equal to 70 beats per minute. The key signature is one flat (B-flat major). The score begins with a dynamic marking of *f* (forte). The first staff includes a marimba icon and a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f* and a section marker 'A'. The fourth staff has a dynamic marking of *p* (piano) and a section marker 'A'. The fifth staff has a dynamic marking of *cresc.* (crescendo). The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *p* and a section marker 'B'. The eighth staff has a dynamic marking of *f* and a section marker 'C'. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *f* and a section marker 'D'. The piece concludes with a final measure on the 11th staff.

# PERCUSSION

Snare Drum  
Grade IV

## TRIPARTITE

Andante preciso ♩. = 66

The musical score is written for a snare drum in 3/8 time. It begins with a dynamic marking of *p* (piano). The first staff contains a series of triplet eighth notes. The second staff continues with similar triplet patterns, with dynamic markings of *mf* (mezzo-forte) and *p*. Section A is marked with a box 'A' and features a *mf* dynamic. Section B is marked with a box 'B' and includes dynamics of *mf*, *mp* (mezzo-piano), and *f* (forte). Section C is marked with a box 'C' and starts with a *pp* (pianissimo) dynamic, followed by accents (>) over triplet eighth notes. The final staves show a crescendo to *f* (forte) and then *ff* (fortissimo) dynamics.

SIERRA MUSIC PRESENTS  
SHORTY ROGERS BIG BAND SERIES

# PINK SQUIRREL

EXACTLY AS RECORDED ON "BLUES EXPRESS"

## DRUMS

SHORTY ROGERS

EDITED BY BOB CUENOW

$\text{♩} = 154$  WEST COAST SWING

STICKS

Musical notation for drums, measures 1-4. Includes a C-clef, a 4/4 time signature, and various rhythmic patterns with 'x' marks for snare and 'o' marks for bass drum. A 'DIMINUENDO' marking is present at the end of the first line.

Musical notation for drums, measures 5-8. Includes a C-clef, a 4/4 time signature, and various rhythmic patterns. A 'DIMINUENDO' marking is present at the beginning of the second line.

Musical notation for drums, measures 9-12. Includes a C-clef, a 4/4 time signature, and various rhythmic patterns. A boxed measure number '9' is at the start.

Musical notation for drums, measures 13-16. Includes a C-clef, a 4/4 time signature, and various rhythmic patterns. A boxed measure number '13' is at the start.

Musical notation for drums, measures 17-20. Includes a C-clef, a 4/4 time signature, and various rhythmic patterns. A boxed measure number '17' is at the start.

Musical notation for drums, measures 21-24. Includes a C-clef, a 4/4 time signature, and various rhythmic patterns. A 'SOLO' marking is above the final measure, and a 'CRESCENDO' marking is below it.

SIERRA MUSIC PRESENTS  
SHORTY ROGERS BIG BAND SERIES

# PINK SQUIRREL

EXACTLY AS RECORDED ON "BLUES EXPRESS"

PIANO

$\text{♩} = 154$  WEST COAST SWING

SHORTY ROGERS

EDITED BY BOB CUENOW

Ami<sup>9</sup>      A<sub>b</sub>mi<sup>9</sup>Gmi<sup>9</sup>G<sub>b</sub>mi<sup>9</sup>      Fmi<sup>9</sup>E<sub>b</sub>mi<sup>9</sup>E<sub>b</sub>mi<sup>9</sup>

1      5      DIMINUENDO

5      DIMINUENDO      Dmi<sup>9</sup>D<sub>b</sub>mi<sup>9</sup>Cmi<sup>9</sup>      F7-9

9      B<sub>b</sub>MA7      Bmi<sup>7</sup>      Cmi<sup>7</sup>      F7      FILL Dmi<sup>7</sup>      FILL G7

mf

13      Cmi<sup>7</sup>      F7      E<sub>b</sub>mi<sup>7</sup>      A<sub>b</sub>7      D<sub>b</sub>MA7      D<sub>b</sub>mi<sup>7</sup>      Cmi<sup>7</sup>      F7

17      B<sub>b</sub>MA7      Bmi<sup>7</sup>      Cmi<sup>7</sup>      F7      Dmi<sup>7</sup>      G7-9

21      Cmi<sup>7</sup>      E<sub>b</sub>mi<sup>7</sup>      A<sub>b</sub>7      D<sub>b</sub>      Cmi<sup>7</sup>F7 B<sub>b</sub>

SIERRA MUSIC PRESENTS  
SHORTY ROGERS BIG BAND SERIES

# PINK SQUIRREL

EXACTLY AS RECORDED ON "BLUES EXPRESS"

## BASS (SOLO)

SHORTY ROGERS

EDITED BY BOB CUENOW

♩ = 154 WEST COAST SWING

*f* DIMINUENDO

5

DIMINUENDO

9

*mf* B<sub>b</sub> MA<sup>7</sup> Bmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

13

Cmi<sup>7</sup> F<sup>7</sup> Ebmi<sup>7</sup> Ab<sup>7</sup> Db MA<sup>7</sup> Dbmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

17

B<sub>b</sub> MA<sup>7</sup> Bmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Dmi<sup>7</sup> G<sup>7-9</sup>

21

Cmi<sup>7</sup> Ebmi<sup>7</sup> Ab<sup>7</sup> Db Cmi<sup>7</sup> F<sup>7</sup> B<sub>b</sub>

SIERRA MUSIC PRESENTS  
SHORTY ROGERS BIG BAND SERIES

# PINK SQUIRREL

EXACTLY AS RECORDED ON "BLUES EXPRESS"

GUITAR

SHORTY ROGERS

EDITED BY BOB CURNOW

♩ = 154 WEST COAST SWING

Ami<sup>9</sup> Abmi<sup>9</sup>Gmi<sup>9</sup>G<sup>b</sup>mi<sup>9</sup> Fmi<sup>9</sup>E<sup>m</sup>i<sup>9</sup>E<sup>b</sup>mi<sup>9</sup>

5 Dmi<sup>9</sup>D<sup>b</sup>mi<sup>9</sup>Cmi<sup>9</sup> F7-9

9 B<sup>b</sup>MA7 Bmi<sup>7</sup> Cmi<sup>7</sup> F7 Dmi<sup>7</sup> G7

13 Cmi<sup>7</sup> F7 E<sup>b</sup>mi<sup>7</sup> Ab<sup>7</sup> D<sup>b</sup>MA7 D<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> F7

17 B<sup>b</sup>MA7 Bmi<sup>7</sup> Cmi<sup>7</sup> F7 Dmi<sup>7</sup> G7-9

21 Cmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> Ab<sup>7</sup> D<sup>b</sup> Cmi<sup>7</sup>F7 B<sup>b</sup>