



# **Thousand Oaks Lancer Band**

## **YOU'RE IN THE BAND!!**

Now we need to determine which class you will be enrolled

**Tuesday, May 28, starting at 4 PM**

**Current HS Students will audition in their class period on May 28.**

### **Band Audition Requirements Brass/Woodwind:**

- 12 Major Scales as written.
- Chromatic Scale (bottom of page 2 of your scales)
- The prepared pieces (found on our website)
- Sight Reading (to be given to you at the audition)

### **Band Audition Requirements Percussion**

- Mallet Percussion Piece
- Snare Etudes
- Timpani Etude
- Marching Percussion Etudes (if in Marching Band)

**Please show up 30 Minutes before your scheduled time.**  
Professional Musicians will be adjudicating your performance.

**Bring any outstanding Orientation Form(s) to the check-in table.**

***Some of this music may look daunting.  
Don't fret... TRY YOUR BEST.***

### **Placement Audition Schedule**

(Posted on Band Calendar at [www.tohsband.org](http://www.tohsband.org))

A tentative schedule for YOUR AUDITION TIME will be posted in the "body" of the calendar event "Placement Audition Schedule" found on our website calendar (*May 28<sup>th</sup> Audition Event*)

This schedule will be updated throughout the month of May. The final posting will be updated on Friday, May 24<sup>th</sup>. Please be sure to check your time after May 24<sup>th</sup>.

Look for your assigned audition time. If you do not see your name on this list or a correction is needed, please contact Mrs. Martone before May 17<sup>th</sup> in the band office at 495-7491, x 6002, or email Mrs. Martone at [tohsband@conejousd.org](mailto:tohsband@conejousd.org).

### **If you miss your audition:**

Wind Musicians: You will be enrolled as a member of the Symphonic Band, Period 3

Percussionists: You will be enrolled in the Percussion Techniques Class Period 7



# Thousand Oaks High School Band / Audition Scoring Sheet



Student \_\_\_\_\_

Instrument \_\_\_\_\_

### Tone Quality (Circle one number)

|  |   |    |
|--|---|----|
| Tone quality is full, rich and characteristic of the tone quality of the instrument in all registers.  | 9 | 10 |
| Tone quality is characteristic in most registers, but distorts in a few passages. (occasional lapses). | 7 | 8  |
| Tone quality exhibits some flaws in production. (i.e. slightly thin/unfocused or forced sound)         | 5 | 6  |
| Tone quality has several flaws in basic production. (i.e. consistently thin/unfocused or forced sound) | 3 | 4  |
| Tone Production is of a quality that hinders the performance.  | 1 | 2  |

### Intonation (Circle one number)

|   |   |    |
|---|---|----|
| Intonation is accurate in all ranges and registers.   | 9 | 10 |
| Intonation is mostly accurate; the student adjusts the few problem pitches to an acceptable standard.                             | 7 | 8  |
| Intonation is somewhat accurate but consistently includes out-of-tune notes; the student adjusts these pitches with fair success. | 5 | 6  |
| A basic sense of intonation is evident, yet major errors occur. The student makes little attempt to adjust problem pitches.       | 3 | 4  |
| Intonation is consistently inaccurate and hinders the quality of performance.   | 1 | 2  |

### Rhythm (Circle one number)

|  |   |    |
|--|---|----|
| Rhythms are accurate and precise throughout the performance.   | 9 | 10 |
| Rhythms are nearly accurate; occasionally, rhythms lack precise interpretation.                            | 7 | 8  |
| Most rhythm patterns are accurate, but errors in precision are present. (approximation of written rhythms) | 5 | 6  |
| Many rhythms performed incorrectly or inconsistently, major errors are present in the performance.         | 3 | 4  |
| Rhythms are consistently performed incorrectly; clarity and precision are essentially nonexistent.         | 1 | 2  |

### Technique (Circle one number)

|  |   |    |
|--|---|----|
| Performance demonstrates complete mastery of the technical demands of the music, including precision, facility, and clarity of pitches and articulations.  | 9 | 10 |
| Performance nearly demonstrates mastery of the technical demands of the music, minor inconsistencies in precision, facility, and clarity are isolated and rarely detract for the performance.          | 7 | 8  |
| The majority of passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/or articulations; precision and/or facility are questionable at times. | 5 | 6  |
| Performance demonstrates basic knowledge of the technical demands of the music; consistent, major errors are made in pitch, articulation, facility, and precision.                                     | 3 | 4  |
| Lack of accuracy of pitch, articulation, facility, and precision seriously hinders the performance, the student's technique is not developed enough to attempt the solo passage.                       | 1 | 2  |

**Musicality (Circle one number)**

|  |   |    |
|--|---|----|
| Performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo.  | 9 | 10 |
| Performance demonstrates good control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo; the range of expression may be somewhat limited, but rarely detract from the performance. | 7 | 8  |
| Performance demonstrates basic control of tempo, dynamics, phrasing and expression; basic attempts at dramatic performance and basic knowledge of style are evident, limited/inconsistent range of expression prevails.                    | 5 | 6  |
| Major errors in control of tempo, dynamics, phrasing, and expression are present; the student demonstrates little attempt at dramatic performance; many stylistic inconsistencies are present.   | 3 | 4  |
| Lack of control of tempo, dynamics, phrasing and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent.  | 1 | 2  |

**Chromatic Scale:**

- Work to improve Tone quality
- Tempo too slow
- Intonation flaws
- Did not play all notes
- Uneven tempo
- Limited pitch range
- Scale not played slurred
- Pitches played out of order

**Major / Minor Scales:**

- Work to improve Tone quality
- Tempo too slow
- Incorrect pitches
- Too few octaves played
- Uneven tempo
- Intonation flaws
- Incorrect articulation
- Incorrect rhythm pattern
- Played incorrect scale

**Comments**

**Scales**

| <b>Chromatic</b>     | <b>Score 1 - 10</b> |  |
|----------------------|---------------------|--|
| <b>F</b>             | Score 1 - 5         |  |
| <b>Bb</b>            | Score 1 - 5         |  |
| <b>Eb</b>            | Score 1 - 5         |  |
| <b>Ab</b>            | Score 1 - 5         |  |
| <b>Db</b>            | Score 1 - 5         |  |
| <b>Gb</b>            | Score 1 - 5         |  |
| <b>C</b>             | Score 1 - 5         |  |
| <b>G</b>             | Score 1 - 5         |  |
| <b>D</b>             | Score 1 - 5         |  |
| <b>A</b>             | Score 1 - 5         |  |
| <b>E</b>             | Score 1 - 5         |  |
| <b>B</b>             | Score 1 - 5         |  |
| <b>SIGHT-READING</b> | Score 1 - 20        |  |

**Sub Total Page 2 (100):** \_\_\_\_\_

\_\_\_\_\_  
Judge's signature

**FINAL SCORE (140):** \_\_\_\_\_

Flute

# Major Scales

♩=96  
C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



Cb Major



Flute

G Major

Musical notation for the G Major scale (one sharp). The scale consists of the notes: G, A, B, C, D, E, F#, G.

D Major

Musical notation for the D Major scale (two sharps). The scale consists of the notes: D, E, F#, G, A, B, C#, D.

A Major

Musical notation for the A Major scale (three sharps). The scale consists of the notes: A, B, C#, D, E, F#, G#, A.

E Major

Musical notation for the E Major scale (four sharps). The scale consists of the notes: E, F#, G#, A, B, C#, D#, E.

B Major

Musical notation for the B Major scale (five sharps). The scale consists of the notes: B, C#, D#, E, F#, G#, A#, B.

F# Major

Musical notation for the F# Major scale (six sharps). The scale consists of the notes: F#, G#, A#, B, C#, D#, E#, F#.

C# Major

Musical notation for the C# Major scale (seven sharps). The scale consists of the notes: C#, D#, E#, F#, G#, A#, B#, C#.

Chromatic Scale

Musical notation for the Chromatic Scale, starting with a treble clef and a 6/8 time signature. The scale consists of the notes: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C.

Musical notation for the descending Chromatic Scale, starting with a treble clef and a 6/8 time signature. The scale consists of the notes: B, Bb, Ab, Gb, Fb, E, Eb, D, Db, C, Bb, Ab, Gb, Fb, E, Eb, D, Db, C.

# Thousand Oaks HS Audition Music

♩ = 64, Maestoso

1 *p*

7 *mp*

13 *mf*

17 *mp* *f*

Detailed description: This section consists of five staves of music in 2/4 time. The first staff starts with a dynamic of *p* (piano) and features a melodic line with slurs. The second staff continues the melody with a dynamic of *mp* (mezzo-piano). The third staff shows a dynamic increase to *mf* (mezzo-forte) with a crescendo hairpin. The fourth staff reaches a dynamic of *f* (forte) with a decrescendo hairpin. The fifth staff concludes the section with a dynamic of *mp*.

♩ = 116

1 *mf*

5 *p* *cresc. poco a poco*

9 *mf*

13

16 *mp*

20 *f*

Detailed description: This section consists of five staves of music in 4/4 time. The first staff starts with a dynamic of *mf* (mezzo-forte) and features a rhythmic pattern of eighth notes. The second staff begins with a dynamic of *p* (piano) and includes a *cresc. poco a poco* (crescendo poco a poco) instruction. The third staff reaches a dynamic of *mf*. The fourth staff continues the rhythmic pattern. The fifth staff starts with a dynamic of *mp* (mezzo-piano) and includes triplets. The final staff concludes with a dynamic of *f* (forte).