



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)

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 28th Audition Event*)

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

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 17th in the band office at 495-7491, x 6002, or email Mrs. Martone at 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

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

Sub Total Page 2 (100): _____

Judge's signature

FINAL SCORE (140): _____

Clarinet

Major Scales

♩=96

C Major (Concert B \flat)

Musical notation for the C Major scale (Concert B \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 (ascending); C5, B4, A4, G4, F4, E4, D4, C4 (descending). The key signature has one flat (B \flat).

F Major (Concert E \flat)

Musical notation for the F Major scale (Concert E \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: F4, G4, A4, B4, C5, D5, E5, F6 (ascending); F6, E5, D5, C5, B4, A4, G4, F4 (descending). The key signature has two flats (B \flat , E \flat).

B \flat Major (Concert A \flat)

Musical notation for the B \flat Major scale (Concert A \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: B \flat 4, C5, D5, E5, F6, G6, A6, B \flat 7 (ascending); B \flat 7, A6, G6, F6, E5, D5, C5, B \flat 4 (descending). The key signature has three flats (B \flat , E \flat , A \flat).

E \flat Major (Concert D \flat)

Musical notation for the E \flat Major scale (Concert D \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: E \flat 4, F4, G4, A4, B4, C5, D5, E \flat 6 (ascending); E \flat 6, D5, C5, B4, A4, G4, F4, E \flat 4 (descending). The key signature has four flats (B \flat , E \flat , A \flat , D \flat).

A \flat Major (Concert G \flat)

Musical notation for the A \flat Major scale (Concert G \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: A \flat 4, B \flat 4, C5, D5, E5, F6, G6, A \flat 7 (ascending); A \flat 7, G6, F6, E5, D5, C5, B \flat 4, A \flat 4 (descending). The key signature has five flats (B \flat , E \flat , A \flat , D \flat , G \flat).

D \flat Major (Concert C \flat)

Musical notation for the D \flat Major scale (Concert C \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: D \flat 4, E \flat 4, F4, G4, A4, B4, C5, D \flat 6 (ascending); D \flat 6, C5, B4, A4, G4, F4, E \flat 4, D \flat 4 (descending). The key signature has six flats (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat).

G \flat Major (Concert F \flat)

Musical notation for the G \flat Major scale (Concert F \flat) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F6, G \flat 7 (ascending); G \flat 7, F6, E5, D5, C5, B \flat 4, A \flat 4, G \flat 4 (descending). The key signature has seven flats (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , F \flat).

C \flat Major (Concert B \sharp -[A enharmonically])

Musical notation for the C \flat Major scale (Concert B \sharp -[A enharmonically]) in treble clef. The scale is written in two measures, each containing an ascending and descending line. The notes are: C \flat 4, D \flat 4, E \flat 4, F4, G4, A4, B4, C \flat 5 (ascending); C \flat 5, B4, A4, G4, F4, E \flat 4, D \flat 4, C \flat 4 (descending). The key signature has eight flats (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , F \flat , B \flat).

Clarinet

G Major (Concert F)

Musical staff for G Major (Concert F) in treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs and ties.

Continuation of the G Major (Concert F) melody on a second staff.

D Major (Concert C)

Musical staff for D Major (Concert C) in treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes with slurs and ties.

A Major (Concert G)

Musical staff for A Major (Concert G) in treble clef, key signature of three sharps (F#, C#, and G#). The melody consists of eighth and sixteenth notes with slurs and ties.

E Major (Concert D)

Musical staff for E Major (Concert D) in treble clef, key signature of four sharps (F#, C#, G#, and D#). The melody consists of eighth and sixteenth notes with slurs and ties.

B Major (Concert A)

Musical staff for B Major (Concert A) in treble clef, key signature of five sharps (F#, C#, G#, D#, and A#). The melody consists of eighth and sixteenth notes with slurs and ties.

F# Major (Concert E)

Musical staff for F# Major (Concert E) in treble clef, key signature of six sharps (F#, C#, G#, D#, A#, and E#). The melody consists of eighth and sixteenth notes with slurs and ties.

C# Major (Concert B)

Musical staff for C# Major (Concert B) in treble clef, key signature of seven sharps (F#, C#, G#, D#, A#, E#, and B#). The melody consists of eighth and sixteenth notes with slurs and ties.

Chromatic Scale

Musical staff for Chromatic Scale in treble clef, 6/8 time signature. The scale starts on C4 and ascends chromatically.

Continuation of the Chromatic Scale, descending from C5 to C4.

Continuation of the Chromatic Scale, descending from B3 to C2.

B \flat Low Clarinet

Thousand Oaks HS Audition Music

$\text{♩} = 66$, Larghetto

Musical score for the first section, measures 1-9. The music is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. It features a melodic line with eighth and sixteenth notes, some beamed together. A slur covers measures 1-4, and another slur covers measures 5-8. A *rit.* (ritardando) marking is placed above measure 8. The section concludes with a fermata over a whole note in measure 9. A mezzo-piano (*mp*) dynamic is also indicated at the start of measure 9.

$\text{♩} = 96$, Andante giocoso

Musical score for the second section, measures 1-31. The music is in 6/8 time and begins with a forte (*f*) dynamic. It features a melodic line with eighth and sixteenth notes, some beamed together. A slur covers measures 1-4, and another slur covers measures 5-8. A mezzo-piano (*mp*) dynamic is indicated at the start of measure 7. A mezzo-forte (*mf*) dynamic is indicated at the start of measure 13. A *poco rit.* (poco ritardando) marking is placed above measure 19, followed by an *a tempo* marking above measure 21. A forte (*f*) dynamic is indicated at the start of measure 21. A piano (*p*) dynamic is indicated at the start of measure 25, followed by a *cresc.* (crescendo) marking above measure 26. A forte (*f*) dynamic is indicated at the start of measure 31.