



# ***Thousand Oaks Lancer Band***

## **YOU'VE MADE THE BAND!!**

Now we need to determine which class you will perform in.

### **Placement Auditions on:**

#### **Monday, May 21st, starting at 4 PM**

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

***Some of this music may look daunting.  
Don't fret... TRY YOUR BEST.  
Remember, you will not be turned away.***

### **Band Audition Requirements:**

- Chromatic Scale (bottom of page 2 of your scales)
- 12 Major Scales
- The prepared pieces included in this handout.
- Sight Reading (to be given to you at the audition).

A Tentative Audition schedule will be posted in the "body" of the event on our website calendar. **Look at Monday, May 21<sup>st</sup>!**

If you miss your audition:

Wind Musicians: You will be enrolled as a member of the Symphonic Band.

Percussionists: You will be enrolled in the Percussion Techniques Class.

FINAL AUDITION TIMES will be posted on the web calendar on May 18, 2012.



**Thousand Oaks High School  
LANCER BAND MUSIC DEPARTMENT**

**PERCUSSION AUDITIONS ADDENDUM**

In the packet you will find the following:

- Placement Audition Schedule (posted on Band Calendar at [www.tohsband.org](http://www.tohsband.org))
  - 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 in the band office at 495-7491, x 6002, or email Mrs. Martone at [tohscg@conejousd.org](mailto:tohscg@conejousd.org)
  
- Audition Materials
  - Mallet Percussion Piece
  - Snare Etudes
  - Timpani Etude
  - Marching Percussion Etudes (if in Marching Band)
  - Placement Audition Cover Sheet
  - Sample of Score Sheet



## Thousand Oaks High School LANCER BAND 2012-2013

Thank you for downloading your audition materials.

- Placement Audition Schedule (posted on Band Calendar at [www.tohsband.org](http://www.tohsband.org))
  - 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 in the band office at 495-7491, x 6002, or email Mrs. Martone at [tohscg@conejousd.org](mailto:tohscg@conejousd.org)
  
- Audition Materials
  - Please read the Placement Audition Cover Sheet.
  - Sample of Score Sheet
  - Scales
    - Order of Importance
      - Chromatic Scale as written
      - Major Scales as written
  - Prepared Selections
  - Sight Reading
  
- Department Fundraiser - ASB Car Wash Tickets (Value \$50)
  - Your tickets will be available for pick-up at the May 21<sup>th</sup> Audition.
  
  - Sell (10) \$5 tickets to raise funds for our department. Turn in the money to the White Box in the Band Room by September 10<sup>th</sup>.  
**Any unsold tickets must be returned.**
  
  - Summer Series Band Car Wash Schedule is on the TOHSBAND website calendar.  
June: Senior, July: Juniors, August: Sophomores, September: Freshman. Please be sure to save the date on the calendar for your mandatory class car wash date.



# Thousand Oaks High School Band / Audition Scoring Sheet



Student \_\_\_\_\_ Instrument \_\_\_\_\_

| <b>Tone Quality (Circle one number)</b>  |   |    |
|--|---|----|
| 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  |

| <b>Intonation (Circle one number)</b>   |   |    |
|---|---|----|
| 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  |

| <b>Rhythm (Circle one number)</b>  |   |    |
|--|---|----|
| 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  |

| <b>Technique (Circle one number)</b>   |   |    |
|--|---|----|
| 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>     | Score 1 - 10 |
| <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):** \_\_\_\_\_

E♭ Saxophone

# Major Scales

♩=96

C Major (Concert E♭)



F Major (Concert A♭)



B♭ Major (Concert D♭)



E♭ Major (Concert G♭)



A♭ Major (Concert C♭ -[B enharmonically])



D♭ Major (Concert F♭ -[E enharmonically])



G♭ Major (Concert B♭♭ -[A enharmonically])



C♭ Major (Concert E♭♭ -[D enharmonically])





Thousand Oaks High School  
CLASS PLACEMENT AUDITION MUSIC SET 3

*Baritone Saxophone*

Molto allegro

HEINZE

The musical score is written for Baritone Saxophone in 3/4 time, marked 'Molto allegro'. It consists of 12 staves of music. The key signature is one sharp (F#), and the piece begins with a forte (f) dynamic. The notation includes various rhythmic patterns, slurs, and trills. The first staff starts with a dynamic marking 'f' and a slur over the first four measures. The second staff continues the melodic line with slurs. The third staff features a series of eighth notes. The fourth staff includes a trill (tr) over a note. The fifth staff has a whole rest followed by a melodic phrase. The sixth staff continues with slurred eighth notes. The seventh staff has a slur over a phrase. The eighth staff includes a trill (tr) and a slur. The ninth staff features a slur and a trill (tr). The tenth staff has a slur and a trill (tr). The eleventh staff includes a slur and a trill (tr). The twelfth staff concludes the piece with a final melodic phrase and a double bar line.



## F Major

FEDOROW

Andante

*p*

*cresc.*

*cresc.*

*f*

*mf*

*accel.*

*e cresc. f rall.*

*a tempo p*

*pp*

(1)

(2)

78.  *Count: 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.*

  
*1, 2, 3. 1, 2, 3.*

D minor.

No 4. 



B $\flat$  minor.

No 12. 



D $\flat$  major.

No 6. 

B $\flat$  minor.



