



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 21st!**

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)
 - 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

- 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)
 - 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

- 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 21th 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 10th.
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 _____

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): _____

Bassoon

Major Scales

$\text{♩} = 96$
C Major

Musical notation for the C Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (C2 to C3) and the second measure contains the descending scale (C3 to C2). The tempo is marked as quarter note = 96.

F Major

Musical notation for the F Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (F2 to F3) and the second measure contains the descending scale (F3 to F2).

B \flat Major

Musical notation for the B \flat Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (B \flat 2 to B \flat 3) and the second measure contains the descending scale (B \flat 3 to B \flat 2).

E \flat Major

Musical notation for the E \flat Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (E \flat 2 to E \flat 3) and the second measure contains the descending scale (E \flat 3 to E \flat 2).

A \flat Major

Musical notation for the A \flat Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (A \flat 2 to A \flat 3) and the second measure contains the descending scale (A \flat 3 to A \flat 2).

D \flat Major

Musical notation for the D \flat Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (D \flat 2 to D \flat 3) and the second measure contains the descending scale (D \flat 3 to D \flat 2).

G \flat Major

Musical notation for the G \flat Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (G \flat 2 to G \flat 3) and the second measure contains the descending scale (G \flat 3 to G \flat 2).

C \flat Major

Musical notation for the C \flat Major scale in bass clef. The scale is written in two measures: the first measure contains the ascending scale (C \flat 2 to C \flat 3) and the second measure contains the descending scale (C \flat 3 to C \flat 2).

Bassoon

G Major

Musical notation for the G Major scale on the bassoon. The key signature has one sharp (F#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (G, A, B, C, D, E, F#, G) and the second measure contains the descending scale (F#, E, D, C, B, A, G).

D Major

Musical notation for the D Major scale on the bassoon. The key signature has two sharps (F# and C#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (D, E, F#, G, A, B, C#, D) and the second measure contains the descending scale (C#, B, A, G, F#, E, D).

A Major

Musical notation for the A Major scale on the bassoon. The key signature has three sharps (F#, C#, and G#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (A, B, C#, D, E, F#, G#, A) and the second measure contains the descending scale (G#, F#, E, D, C#, B, A).

E Major

Musical notation for the E Major scale on the bassoon. The key signature has four sharps (F#, C#, G#, and D#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (E, F#, G#, A, B, C#, D#, E) and the second measure contains the descending scale (D#, C#, B, A, G#, F#, E).

B Major

Musical notation for the B Major scale on the bassoon. The key signature has five sharps (F#, C#, G#, D#, and A#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (B, C#, D#, E, F#, G#, A#, B) and the second measure contains the descending scale (A#, G#, F#, E, D#, C#, B).

F# Major

Musical notation for the F# Major scale on the bassoon. The key signature has six sharps (F#, C#, G#, D#, A#, and E#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (F#, G#, A#, B, C#, D#, E#, F#) and the second measure contains the descending scale (E#, D#, C#, B, A#, G#, F#).

C# Major

Musical notation for the C# Major scale on the bassoon. The key signature has seven sharps (F#, C#, G#, D#, A#, E#, and B#). The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending scale (C#, D#, E#, F#, G#, A#, B#, C#) and the second measure contains the descending scale (B#, A#, G#, F#, E#, D#, C#).

Chromatic Scale

Musical notation for the chromatic scale on the bassoon. The key signature has no sharps or flats. The scale is written in a single line of music, starting with a bass clef and a 6/8 time signature. It consists of two measures: the first measure contains the ascending chromatic scale (C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C) and the second measure contains the descending chromatic scale (B, B#, A, A#, G, G#, F, F#, E, E#, D, D#, C).

Musical notation for the chromatic scale on the bassoon. The key signature has no sharps or flats. The scale is written in a single line of music, starting with a bass clef and a common time signature. It consists of two measures: the first measure contains the ascending chromatic scale (C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C) and the second measure contains the descending chromatic scale (B, B#, A, A#, G, G#, F, F#, E, E#, D, D#, C).

Thousand Oaks High School
CLASS PLACEMENT AUDITION MUSIC SET 3

Bassoon

Allegretto.

dolce

f

Fine.

TRIO.

dolce

p

f

D.C. al Fine.

Allegro.

p

f

p

f

p

f

f

p

f

f

f

The Long Grace Note (*lappoggiatura*)
Andante sostenuto.

dolce, ma con espressione

f *p* *mfz* *poco f*

dolce

This musical score is for a piece titled "The Long Grace Note" by Julius Weissenborn, marked "Andante sostenuto". It consists of four staves of music. The first staff is in bass clef with a 4/4 time signature and contains the main melody with the instruction "dolce, ma con espressione". The second staff is also in bass clef and provides a harmonic accompaniment. The third staff is in alto clef (C4) and contains a more complex accompaniment with dynamic markings *f*, *p*, *mfz*, and *poco f*. The fourth staff is in bass clef and contains a lower accompaniment line with the instruction "dolce".

11.

This musical score is for exercise 11, featuring grace notes. It consists of two staves of music in bass clef with a 4/4 time signature. The first staff contains a melodic line with grace notes, and the second staff contains a corresponding accompaniment line.

Allegro moderato.

Julius Weissenborn

1.

With full tone

This musical score is for exercise 1, marked "Allegro moderato" by Julius Weissenborn. It consists of four staves of music in bass clef with a 3/4 time signature. The first staff is the main melody, starting with the instruction "With full tone". The second staff is a harmonic accompaniment. The third and fourth staves provide further accompaniment and texture. The piece concludes with a double bar line.