



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): _____

Clarinet

Major Scales

♩=96

C Major (Concert B \flat)



F Major (Concert E \flat)



B \flat Major (Concert A \flat)



E \flat Major (Concert D \flat)



A \flat Major (Concert G \flat)



D \flat Major (Concert C \flat)



G \flat Major (Concert F \flat)



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



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.

Musical staff for G Major (Concert F) in treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including some accidentals.

D Major (Concert C)

Musical staff for D Major (Concert C) in treble clef, key signature of two sharps (F#, 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#, 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#, 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#, 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#, 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#, 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.

Musical staff for Chromatic Scale in treble clef, 6/8 time signature. The scale continues from the previous staff, showing the transition from natural notes to flats.

Musical staff for Chromatic Scale in treble clef, 6/8 time signature. The scale continues with flats, descending chromatically.

Thousand Oaks High School
CLASS PLACEMENT AUDITION MUSIC SET 3

Bb Clarinet

No. 24. Allegro moderato

Based on the etudes of
FRANZ WILHELM FERLING
Adapted by Cyrille Rose

Allegro moderato

4

8

12

17

21

25

29

No. 5. Adagio con espressione

Based on the etudes of
FRANZ WILHELM FERLING
Adapted by Cyrille Rose

Adagio con espressione

5 *p*

9 *cresc.* *f*

14 *p* *cresc.*

17 *f* *p*

21

24 *tr.* *cresc.* *f* *dim.* 3 3

27 *p* *f*

30 *mf*

34 *bien soutenu* *p*

38 3 3 3 3 3 3 3 3 *poco cresc.* *mp*

42 *cresc.* *f* *poco dim.*

45 *p* *dolce* *mp*

49 *p* *pp*

A Major

The first system consists of two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). A long slur spans across both staves, covering the first two measures of the top staff and the first measure of the bottom staff. The music is written in a rhythmic style with eighth and sixteenth notes.

The second system consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). A long slur spans across all three staves, covering the first two measures of the top staff and the first measure of the bottom staff. The music is written in a rhythmic style with eighth and sixteenth notes.

The third system consists of two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with eighth and sixteenth notes.