



# ***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):** \_\_\_\_\_

Flute

# Major Scales

♩=96  
C Major

Musical notation for the C Major scale in treble clef. The scale is written in a single line with a key signature of one flat (Bb) and a common time signature. It consists of two measures: the first measure contains the ascending scale (C4-D4-E4-F4-G4-A4-B4) and the second measure contains the descending scale (B4-A4-G4-F4-E4-D4-C4). The notes are beamed in groups of four.

F Major

Musical notation for the F Major scale in treble clef. The scale is written in a single line with a key signature of one flat (Bb) and a common time signature. It consists of two measures: the first measure contains the ascending scale (F4-G4-A4-Bb4-C5-D5-E5) and the second measure contains the descending scale (E5-D5-C5-Bb4-A4-G4-F4). The notes are beamed in groups of four.

Bb Major

Musical notation for the Bb Major scale in treble clef. The scale is written in a single line with a key signature of two flats (Bb, Eb) and a common time signature. It consists of two measures: the first measure contains the ascending scale (Bb4-C5-D5-Eb5-F6-G6-A6) and the second measure contains the descending scale (A6-G6-F6-Eb5-D5-C5-Bb4). The notes are beamed in groups of four.

Eb Major

Musical notation for the Eb Major scale in treble clef. The scale is written in a single line with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It consists of two measures: the first measure contains the ascending scale (Eb4-F4-G4-Ab4-Bb4-C5-D5) and the second measure contains the descending scale (D5-C5-Bb4-Ab4-G4-F4-Eb4). The notes are beamed in groups of four.

Ab Major

Musical notation for the Ab Major scale in treble clef. The scale is written in a single line with a key signature of four flats (Bb, Eb, Ab, Db) and a common time signature. It consists of two measures: the first measure contains the ascending scale (Ab4-Bb4-C5-D5-Eb5-F6) and the second measure contains the descending scale (F6-Eb5-D5-C5-Bb4-Ab4). The notes are beamed in groups of four.

Db Major

Musical notation for the Db Major scale in treble clef. The scale is written in a single line with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a common time signature. It consists of two measures: the first measure contains the ascending scale (Db4-Eb4-F4-Gb4-Ab4-Bb4-C5) and the second measure contains the descending scale (C5-Bb4-Ab4-Gb4-F4-Eb4-Db4). The notes are beamed in groups of four.

Gb Major

Musical notation for the Gb Major scale in treble clef. The scale is written in a single line with a key signature of six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature. It consists of two measures: the first measure contains the ascending scale (Gb4-Ab4-Bb4-Cb4-D5-Eb5-F6) and the second measure contains the descending scale (F6-Eb5-D5-Cb4-Bb4-Ab4-Gb4). The notes are beamed in groups of four.

Cb Major

Musical notation for the Cb Major scale in treble clef. The scale is written in a single line with a key signature of seven flats (Bb, Eb, Ab, Db, Gb, Cb, Fb) and a common time signature. It consists of two measures: the first measure contains the ascending scale (Cb4-D5-Eb5-F6-G6-Ab6) and the second measure contains the descending scale (Ab6-G6-F6-Eb5-D5-Cb4). The notes are beamed in groups of four.

Flute

G Major



Musical notation for the G Major scale on a flute staff. The key signature has one sharp (F#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (G4, A4, B4, C5, D5, E5, F#5, G5) and the second measure contains the descending scale (G5, F#5, E5, D5, C5, B4, A4, G4). The notes are beamed in groups of four.

D Major



Musical notation for the D Major scale on a flute staff. The key signature has two sharps (F# and C#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (D4, E4, F#4, G4, A4, B4, C#5, D5) and the second measure contains the descending scale (D5, C#5, B4, A4, G4, F#4, E4, D4). The notes are beamed in groups of four.

A Major



Musical notation for the A Major scale on a flute staff. The key signature has three sharps (F#, C#, and G#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (A4, B4, C#5, D5, E5, F#5, G#5, A5) and the second measure contains the descending scale (A5, G#5, F#5, E5, D5, C#5, B4, A4). The notes are beamed in groups of four.

E Major



Musical notation for the E Major scale on a flute staff. The key signature has four sharps (F#, C#, G#, and D#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (E4, F#4, G#4, A4, B4, C#5, D#5, E5) and the second measure contains the descending scale (E5, D#5, C#5, B4, A4, G#4, F#4, E4). The notes are beamed in groups of four.

B Major



Musical notation for the B Major scale on a flute staff. The key signature has five sharps (F#, C#, G#, D#, and A#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (B4, C#5, D#5, E5, F#5, G#5, A#5, B5) and the second measure contains the descending scale (B5, A#5, G#5, F#5, E5, D#5, C#5, B4). The notes are beamed in groups of four.

F# Major



Musical notation for the F# Major scale on a flute staff. The key signature has six sharps (F#, C#, G#, D#, A#, and E#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (F#4, G#4, A#4, B4, C#5, D#5, E#5, F#5) and the second measure contains the descending scale (F#5, E#5, D#5, C#5, B4, A#4, G#4, F#4). The notes are beamed in groups of four.

C# Major



Musical notation for the C# Major scale on a flute staff. The key signature has seven sharps (F#, C#, G#, D#, A#, E#, and B#). The scale is written in a treble clef with a 4/4 time signature. It consists of two measures: the first measure contains the ascending scale (C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5) and the second measure contains the descending scale (C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4). The notes are beamed in groups of four.

Chromatic Scale



Musical notation for the Chromatic Scale on a flute staff. The key signature has no sharps or flats. The scale is written in a treble clef with a 6/8 time signature. It consists of two measures: the first measure contains the ascending chromatic scale (C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5) and the second measure contains the descending chromatic scale (C5, B#4, B4, A#4, A4, G#4, G4, F#4, F4, E#4, E4, D#4, D4, C#4, C4). The notes are beamed in groups of four.



Musical notation for the Chromatic Scale on a flute staff. The key signature has no sharps or flats. The scale is written in a treble clef with a 6/8 time signature. It consists of two measures: the first measure contains the descending chromatic scale (B#4, B4, A#4, A4, G#4, G4, F#4, F4, E#4, E4, D#4, D4, C#4, C4) and the second measure contains the ascending chromatic scale (C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5). The notes are beamed in groups of four.

Thousand Oaks High School  
CLASS PLACEMENT AUDITION MUSIC SET 3

*Flute*

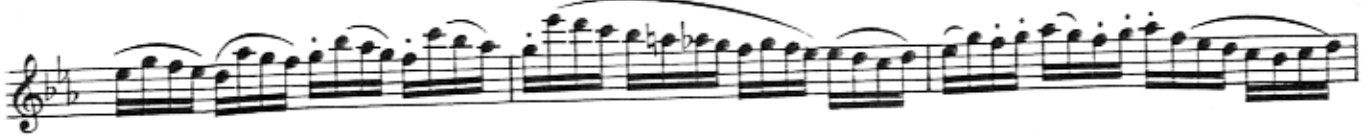
Common Chord



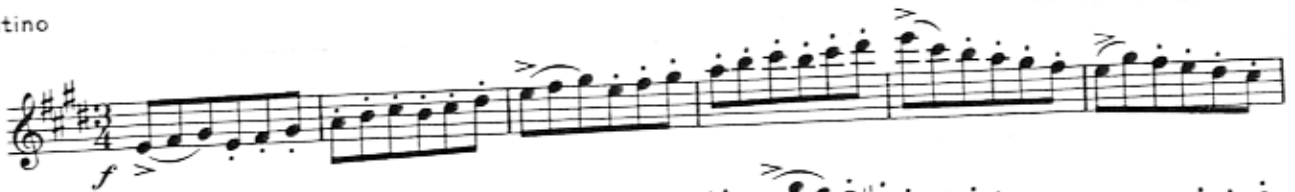
Scale in Thirds



Moderato, ma con impeto



Andantino





# F MAJOR

Lento e cantabile

Köhler

The musical score consists of 12 staves of music in F Major, marked 'Lento e cantabile'. The dynamics and articulations are as follows:

- Staff 1: *p*, *f*, *p*
- Staff 2: *p*, *f*, *p*, *p*
- Staff 3: *dolce*, *mf*, *mf*, *p*
- Staff 4: *f*, *p*, *f*
- Staff 5: *f*, *p*, *f*, *tr*
- Staff 6: *p*, *p un poco animato*
- Staff 7: *cresc*, *mf*, *f*
- Staff 8: *dim. e rallent.*
- Staff 9: *p*, *p*
- Staff 10: *f*, *p*, *f*, *mf*
- Staff 11: *decresc.*, *p*, *rallent.*, *pp*

Other markings include *tr* (trills), *3* (triplets), *6* (sextuplets), and *mf* (mezzo-forte).

Vivace

Kummer

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic and a *Vivace* tempo. The first staff contains a series of sixteenth-note chords, some marked with a *5* (finger number). The second staff continues with similar chords, some marked *sf*. The third staff features a *sf* dynamic followed by a *p* dynamic and a *cres* (crescendo) leading to a *do* note. The fourth staff has *fz* (forzando) dynamics and another *cres* leading to a *cen* (crescendo) note. The fifth staff includes *do*, *fz*, and *ff* dynamics. The sixth staff is marked *dolce* and features trills (*tr*). The seventh staff starts with *p* and *sf*. The eighth staff has *sf* and *p*. The ninth staff has *f*. The tenth staff has *f*. The eleventh staff concludes with *ff* and a double bar line.