



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): _____

Horn

G Major (Concert C)

Musical notation for G Major (Concert C) in treble clef, one sharp (F#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure contains a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3.

D Major (Concert G)

Musical notation for D Major (Concert G) in treble clef, two sharps (F#, C#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4. The second measure contains a series of eighth notes: D4, C#4, B3, A3, G3, F#3, E3, D3.

A Major (Concert D)

Musical notation for A Major (Concert D) in treble clef, three sharps (F#, C#, G#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: A3, B3, C#4, D4, E4, F#4, G#4, F#4, E4, D4. The second measure contains a series of eighth notes: A3, G#3, F#3, E3, D3, C#3, B2, A2.

E Major (Concert A)

Musical notation for E Major (Concert A) in treble clef, four sharps (F#, C#, G#, D#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: E3, F#3, G#3, A3, B3, C#4, D#4, C#4, B3, A3. The second measure contains a series of eighth notes: E3, D#3, C#3, B2, A2, G#2, F#2, E2.

B Major (Concert E)

Musical notation for B Major (Concert E) in treble clef, five sharps (F#, C#, G#, D#, A#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: B2, C#3, D#3, E3, F#3, G#3, A#3, G#3, F#3, E3. The second measure contains a series of eighth notes: B2, A#2, G#2, F#2, E2, D#2, C#2, B1.

F# Major (Concert B)

Musical notation for F# Major (Concert B) in treble clef, six sharps (F#, C#, G#, D#, A#, E#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: F#2, G#2, A#2, B2, C#3, D#3, E#3, D#3, C#3, B2. The second measure contains a series of eighth notes: F#2, E#2, D#2, C#2, B1, A#1, G#1, F#1.

C# Major (Concert F#)

Musical notation for C# Major (Concert F#) in treble clef, seven sharps (F#, C#, G#, D#, A#, E#, B#). The piece consists of two measures of music, each followed by a whole rest. The first measure contains a series of eighth notes: C#2, D#2, E#2, F#2, G#2, A#2, B#2, A#2, G#2, F#2. The second measure contains a series of eighth notes: C#2, B#1, A#1, G#1, F#1, E#1, D#1, C#1.

Chromatic Scale

Musical notation for Chromatic Scale in treble clef, common time. The scale is written in two lines. The first line shows the ascending chromatic scale: C#2, D#2, E#2, F#2, G#2, A#2, B#2, A#2, G#2, F#2, E#2, D#2, C#2. The second line shows the descending chromatic scale: B#1, A#1, G#1, F#1, E#1, D#1, C#1, B#1, A#1, G#1, F#1, E#1, D#1, C#1.

Musical notation for Chromatic Scale in treble clef, common time. This line continues the descending chromatic scale from the previous line: B#1, A#1, G#1, F#1, E#1, D#1, C#1, B#1, A#1, G#1, F#1, E#1, D#1, C#1.

Thousand Oaks High School
CLASS PLACEMENT AUDITION MUSIC SET 3

French Horn

Andante An Etude in F Minor

162

p *mf* *f* *p* *mf* *f*

*Nº 3. Poco Allegro. (in Eb)

p sempre staccato *f* *p* *cresc.* *f* *f* *p*

1. 2. 3. 4.

*Nº 12. Allegro moderato. (in D & C)

mf *f* *mf* *p* *f* *mf* *f* *1.* *2.* *mf* *cresc.* *f* *mf* *f* *1.* *2.* *mf* *1.* *2.*

No. 5 Moderato (Moderately)

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The second staff continues the melody, marked with *fine*, *mf*, and *mf* dynamics, and includes a triplet of eighth notes. The third staff concludes the piece with dynamics of *f*, *f*, *p*, *morendo*, and *D.C.* (Da Capo).

Morendo (Dying away)
Diminuendo (Diminishing)