



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

Trumpet

# 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])



Trumpet

G Major (Concert F)

Musical notation for G Major (Concert F) 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 C)

Musical notation for D Major (Concert C) 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, F#4, E4, D4. The second measure contains a series of eighth notes: D4, C#4, B3, A3, G3, F#3, E3, D3.

A Major (Concert G)

Musical notation for A Major (Concert G) 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, C#4, B3, A3. The second measure contains a series of eighth notes: A3, G#3, F#3, E3, D3, C#3, B2, A2.

E Major (Concert D)

Musical notation for E Major (Concert D) 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, G#3, F#3, E3. The second measure contains a series of eighth notes: E3, D#3, C#3, B2, A2, G#2, F#2, E2.

B Major (Concert A)

Musical notation for B Major (Concert A) 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, D#3, C#3, B2. 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 E)

Musical notation for F# Major (Concert E) 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, A#2, G#2, F#2. 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 B)

Musical notation for C# Major (Concert B) 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, E#2, D#2, C#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 the ascending chromatic scale in treble clef. The scale starts on G#2 and proceeds through all twelve chromatic steps to G#4. The notes are: G#2, A2, A#2, B2, B#2, C3, C#3, D3, D#3, E3, E#3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4.

Musical notation for the descending chromatic scale in treble clef. The scale starts on G4 and proceeds through all twelve chromatic steps down to G#2. The notes are: G4, F#4, F4, E#4, E4, D#4, D4, C#4, C4, B#3, B3, A#3, A3, G#3, G3, F#3, F3, E#3, E3, D#3, D3, C#3, C3, B#2, B2, A#2, A2, G#2, G2, F#2, F2, E#2, E2, D#2, D2, C#2, C2, B#1, B1, A#1, A1, G#1, G1, F#1, F1, E#1, E1, D#1, D1, C#1, C1, B#0, B0, A#0, A0, G#0, G0.







♩ = 112 - 124

139.   
Tu tu ku tu tutukutu tutuku tu tu tu ku tu tu tu ku

  
tu tu ku

  
ta tutu ku tu

Moderato.

LA STRANIERA.

Bellini.

56.   
*p*

  
*f*

  
*rall.*  
*a tempo*



Allegro. ♩ = 124

9.

The image shows a musical score for five staves. The music is written in a single system. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Allegro' and the metronome marking is '♩ = 124'. The music consists of a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several dynamic markings: a forte 'f' marking on the third staff, and a mezzo-piano 'mp' marking on the fifth staff. The score includes various musical notations such as slurs, accents, and phrasing slurs. The piece ends with a double bar line on the fifth staff.