



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

Tuba

# Major Scales

♩=96  
C Major

Two measures of the C Major scale on a tuba staff. The first measure contains the ascending scale: C2, C3, C4, C5, C6, C7, G7, F6, E6, D6, C5. The second measure contains the descending scale: C5, B4, A4, G4, F4, E4, D4, C4, C3, C2.

F Major

Two measures of the F Major scale on a tuba staff. The first measure contains the ascending scale: F2, F3, F4, F5, F6, F7, C7, Bb6, Ab6, Gb6, F5. The second measure contains the descending scale: F5, Eb6, Db6, Cb6, Bb6, Ab6, Gb6, F5, F4, F3, F2.

Bb Major

Two measures of the Bb Major scale on a tuba staff. The first measure contains the ascending scale: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, F7, Eb6, Db6, Cb6, Bb5. The second measure contains the descending scale: Bb5, Ab6, Gb6, Fb6, Eb6, Db6, Cb6, Bb5, Bb4, Bb3, Bb2.

Eb Major

Two measures of the Eb Major scale on a tuba staff. The first measure contains the ascending scale: Eb2, Eb3, Eb4, Eb5, Eb6, Eb7, Bb7, Ab6, Gb6, Fb6, Eb5. The second measure contains the descending scale: Eb5, Db6, Cb6, Bb6, Ab6, Gb6, Fb6, Eb5, Eb4, Eb3, Eb2.

Ab Major

Two measures of the Ab Major scale on a tuba staff. The first measure contains the ascending scale: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Fb7, Eb6, Db6, Cb6, Ab5. The second measure contains the descending scale: Ab5, Gb6, Fb6, Eb6, Db6, Cb6, Ab5, Ab4, Ab3, Ab2.

Db Major

Two measures of the Db Major scale on a tuba staff. The first measure contains the ascending scale: Db2, Db3, Db4, Db5, Db6, Db7, Ab7, Gb6, Fb6, Eb6, Db5. The second measure contains the descending scale: Db5, Cb6, Bb6, Ab6, Gb6, Fb6, Eb6, Db5, Db4, Db3, Db2.

Gb Major

Two measures of the Gb Major scale on a tuba staff. The first measure contains the ascending scale: Gb2, Gb3, Gb4, Gb5, Gb6, Gb7, Eb7, Db6, Cb6, Gb5. The second measure contains the descending scale: Gb5, Fb6, Eb6, Db6, Cb6, Gb5, Gb4, Gb3, Gb2.

Cb Major

Two measures of the Cb Major scale on a tuba staff. The first measure contains the ascending scale: Cb2, Cb3, Cb4, Cb5, Cb6, Cb7, Fb7, Eb6, Db6, Cb6, Cb5. The second measure contains the descending scale: Cb5, Bb6, Ab6, Gb6, Fb6, Cb5, Cb4, Cb3, Cb2.

# Tuba

G Major

Musical notation for the G Major scale on a tuba. The scale is written in bass clef with a key signature of one sharp (F#). It consists of two measures: the first measure contains the notes G, A, B, C, D, E, F#, and G; the second measure contains the notes G, F#, E, D, C, B, A, and G.

D Major

Musical notation for the D Major scale on a tuba. The scale is written in bass clef with a key signature of two sharps (F# and C#). It consists of two measures: the first measure contains the notes D, E, F#, G, A, B, C#, and D; the second measure contains the notes D, C#, B, A, G, F#, E, and D.

A Major

Musical notation for the A Major scale on a tuba. The scale is written in bass clef with a key signature of three sharps (F#, C#, and G#). It consists of two measures: the first measure contains the notes A, B, C#, D, E, F#, G#, and A; the second measure contains the notes A, G#, F#, E, D, C#, B, and A.

E Major

Musical notation for the E Major scale on a tuba. The scale is written in bass clef with a key signature of four sharps (F#, C#, G#, and D#). It consists of two measures: the first measure contains the notes E, F#, G#, A, B, C#, D#, and E; the second measure contains the notes E, D#, C#, B, A, G#, F#, and E.

B Major

Musical notation for the B Major scale on a tuba. The scale is written in bass clef with a key signature of five sharps (F#, C#, G#, D#, and A#). It consists of two measures: the first measure contains the notes B, C#, D#, E, F#, G#, A#, and B; the second measure contains the notes B, A#, G#, F#, E, D#, C#, and B.

F# Major

Musical notation for the F# Major scale on a tuba. The scale is written in bass clef with a key signature of six sharps (F#, C#, G#, D#, A#, and E#). It consists of two measures: the first measure contains the notes F#, G#, A#, B, C#, D#, E#, and F#; the second measure contains the notes F#, E#, D#, C#, B, A#, G#, and F#.

C# Major

Musical notation for the C# Major scale on a tuba. The scale is written in bass clef with a key signature of seven sharps (F#, C#, G#, D#, A#, E#, and B#). It consists of two measures: the first measure contains the notes C#, D#, E#, F#, G#, A#, B#, and C#; the second measure contains the notes C#, B#, A#, G#, F#, E#, D#, and C#.

Chromatic Scale

Musical notation for the ascending chromatic scale on a tuba. The scale is written in bass clef with a 6/8 time signature. It consists of two measures: the first measure contains the notes G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G; the second measure contains the notes G, F#, F, E#, E, D#, D, C#, C, B#, B, A#, A, G#.

Musical notation for the descending chromatic scale on a tuba. The scale is written in bass clef with a 6/8 time signature. It consists of two measures: the first measure contains the notes G, F#, F, E#, E, D#, D, C#, C, B#, B, A#, A, G#; the second measure contains the notes G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G.

Thousand Oaks High School  
CLASS PLACEMENT AUDITION MUSIC SET 3

Tuba

50

Dominant 7th Chord

7

Andante espressivo e sostenuto (♩ = 60)

B♭ Bass only

BORGHI



Allegretto

*BB $\flat$  Bass only*

HÖHNE

12

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

Waltz

KLING

23

*mf* *mp* *p* *cresc.* *mf* *mf*

8

*mf*

Grandioso

*f* *p* *f* *p*

*(simile)*

*p*

**Maestoso**

*f* *p*

*f*

*p* *f*

**Cantabile**

*mf*

*ritard*

*p*

*a tempo*

**Giocoso**

*ritard*

*f* *p*

*f* *p*

*f*