



# ***Thousand Oaks Lancer Band*** **YOU'RE IN THE BAND!!**

Now we need to determine which class you will be enrolled

**Tuesday, May 29, starting at 4 PM**

## **Band Audition Requirements Brass/Woodwind:**

- 12 Major Scales as written.
- Chromatic Scale (bottom of page 2 of your scales)
- The prepared pieces (found on our website)
- Sight Reading (to be given to you at the audition)

## **Band Audition Requirements Percussion**

- Mallet Percussion Piece
- Snare Etudes
- Timpani Etude
- Marching Percussion Etudes (if in Marching Band)

**Please show up 30 Minutes before your scheduled time.**  
Professional Musicians will be adjudicating your performance.

**Bring any outstanding Orientation Form(s) to the check-in table.**

***Some of this music may look daunting.  
Don't fret... TRY YOUR BEST.***

## **Placement Audition Schedule**

(Posted on Band Calendar at [www.tohsband.org](http://www.tohsband.org))

A tentative schedule for YOUR AUDITION TIME will be posted in the "body" of the calendar event "Placement Audition Schedule" found on our website calendar (*May 30<sup>th</sup> Audition Event*)

This schedule will be updated throughout the month of May. The final posting will be updated on Friday, May 26<sup>th</sup>. Please be sure to check your time after May 26<sup>th</sup>.

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 before May 19<sup>th</sup> in the band office at 495-7491, x 6002, or email Mrs. Martone at [tohsband@conejousd.org](mailto:tohsband@conejousd.org).

### **If you miss your audition:**

Wind Musicians: You will be enrolled as a member of the Symphonic Band, Period 3  
Percussionists: You will be enrolled in the Percussion Techniques Class Period 7



# 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**

<b>Chromatic</b>	<b>Score 1 - 10</b>	
<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):** \_\_\_\_\_

Trombone/Euphonium

# Major Scales

♩=96

C Major

Two measures of C Major scale in bass clef. The first measure contains the ascending scale: C2, D2, E2, F2, G2, A2, B2, C3. The second measure contains the descending scale: B2, A2, G2, F2, E2, D2, C2.

F Major

Two measures of F Major scale in bass clef. The first measure contains the ascending scale: F2, G2, A2, Bb2, C3, D3, E3, F3. The second measure contains the descending scale: E3, D3, C3, Bb2, A2, G2, F2.

Bb Major

Two measures of Bb Major scale in bass clef. The first measure contains the ascending scale: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The second measure contains the descending scale: Ab3, G3, F3, Eb3, D3, C3, Bb2.

Eb Major

Two measures of Eb Major scale in bass clef. The first measure contains the ascending scale: Eb2, F2, G2, Ab2, Bb2, C3, D3, Eb3. The second measure contains the descending scale: D3, C3, Bb2, Ab2, G2, F2, Eb2.

Ab Major

Two measures of Ab Major scale in bass clef. The first measure contains the ascending scale: Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3. The second measure contains the descending scale: G3, F3, Eb3, D3, C3, Bb2, Ab2.

Db Major

Two measures of Db Major scale in bass clef. The first measure contains the ascending scale: Db2, Eb2, F2, Gb2, Ab2, Bb2, C3, Db3. The second measure contains the descending scale: C3, Bb2, Ab2, Gb2, F2, Eb2, Db2.

Gb Major

Two measures of Gb Major scale in bass clef. The first measure contains the ascending scale: Gb2, Ab2, Bb2, C3, D3, Eb3, F3, Gb3. The second measure contains the descending scale: F3, Eb3, D3, C3, Bb2, Ab2, Gb2.

Cb Major

Two measures of Cb Major scale in bass clef. The first measure contains the ascending scale: Cb2, Db2, Eb2, F2, Gb2, Ab2, Bb2, Cb3. The second measure contains the descending scale: Bb2, Ab2, Gb2, F2, Eb2, Db2, Cb2.

Trombone/Euphonium

G Major

First line of musical notation for G Major. It features a bass clef and a key signature of one sharp (F#). The scale is written in eighth notes with slurs, starting on G2 and ascending to G3. The notation includes a whole rest in the second measure.

D Major

Second line of musical notation for D Major. It features a bass clef and a key signature of two sharps (F# and C#). The scale is written in eighth notes with slurs, starting on D2 and ascending to D3. The notation includes a whole rest in the second measure.

A Major

Third line of musical notation for A Major. It features a bass clef and a key signature of three sharps (F#, C#, and G#). The scale is written in eighth notes with slurs, starting on A2 and ascending to A3. The notation includes a whole rest in the second measure.

E Major

Fourth line of musical notation for E Major. It features a bass clef and a key signature of four sharps (F#, C#, G#, and D#). The scale is written in eighth notes with slurs, starting on E2 and ascending to E3. The notation includes a whole rest in the second measure.

B Major

Fifth line of musical notation for B Major. It features a bass clef and a key signature of five sharps (F#, C#, G#, D#, and A#). The scale is written in eighth notes with slurs, starting on B2 and ascending to B3. The notation includes a whole rest in the second measure.

F# Major

Sixth line of musical notation for F# Major. It features a bass clef and a key signature of six sharps (F#, C#, G#, D#, A#, and E#). The scale is written in eighth notes with slurs, starting on F#2 and ascending to F#3. The notation includes a whole rest in the second measure.

C# Major

Seventh line of musical notation for C# Major. It features a bass clef and a key signature of seven sharps (F#, C#, G#, D#, A#, E#, and B#). The scale is written in eighth notes with slurs, starting on C#2 and ascending to C#3. The notation includes a whole rest in the second measure.

Chromatic Scale

Eighth line of musical notation for Chromatic Scale. It features a bass clef and a 6/8 time signature. The scale is written in eighth notes, starting on C2 and ascending chromatically to C3. The notation includes a whole rest in the second measure.

Ninth line of musical notation for Chromatic Scale. It features a bass clef and a 6/8 time signature. The scale is written in eighth notes, starting on C3 and descending chromatically to C2. The notation includes a whole rest in the second measure.

Baritone (B.C.)

# Thousand Oaks HS Audition Music

Adagio Cantabile ♩ = 72

Musical score for Adagio Cantabile, measures 1-15. The piece is in 4/4 time with a tempo of ♩ = 72. The key signature has two flats (B-flat and E-flat). The score consists of four staves of music. The first staff (measures 1-5) starts with a *mf* dynamic, increases to *f* by measure 3, and returns to *mf* by measure 5. The second staff (measures 6-10) starts with *f*, decreases to *p* by measure 8, and returns to *f* by measure 10. The third staff (measures 11-14) starts with *p*, increases to *ff* by measure 14. The fourth staff (measures 15) is marked *rit.* and ends with a *mp* dynamic.

Andante Giocoso ♩ = 112

Musical score for Andante Giocoso, measures 1-18. The piece is in 3/4 time with a tempo of ♩ = 112. The key signature has two flats (B-flat and E-flat). The score consists of four staves of music. The first staff (measures 1-5) starts with a *f* dynamic and ends with a *mp* dynamic. The second staff (measures 6-11) starts with *f*, decreases to *mf* by measure 9, and returns to *f* by measure 11. The third staff (measures 12-17) starts with *mp*, increases to *f* by measure 15, and returns to *mp* by measure 17. The fourth staff (measures 18) starts with *f* and ends with a *mp* dynamic.