



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

E♭ Saxophone

# Major Scales

♩=96

C Major (Concert E♭)



F Major (Concert A♭)



B♭ Major (Concert D♭)



E♭ Major (Concert G♭)



A♭ Major (Concert C♭ - [B enharmonically])



D♭ Major (Concert F♭ - [E enharmonically])



G♭ Major (Concert B♭♭ - [A enharmonically])



C♭ Major (Concert E♭♭ - [D enharmonically])



E♭ Saxophone

G Major (Concert B♭)

Musical notation for G Major (Concert B♭) in treble clef, key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

D Major (Concert F)

Musical notation for D Major (Concert F) in treble clef, key signature of two sharps (F#, C#). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, followed by a half note D4.

A Major (Concert C)

Musical notation for A Major (Concert C) in treble clef, key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: A4, B4, C#5, B4, A4, G#4, F#4, E4, followed by a half note A4.

E Major (Concert G)

Musical notation for E Major (Concert G) in treble clef, key signature of four sharps (F#, C#, G#, D#). The melody consists of eighth notes: E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, followed by a half note E4.

B Major (Concert D)

Musical notation for B Major (Concert D) in treble clef, key signature of five sharps (F#, C#, G#, D#, A#). The melody consists of eighth notes: B4, C#5, D#5, E5, F#5, G#5, A#5, G#5, F#5, E5, D#5, C#5, B4, followed by a half note B4.

F# Major (Concert A)

Musical notation for F# Major (Concert A) in treble clef, key signature of six sharps (F#, C#, G#, D#, A#, E#). The melody consists of eighth notes: F#4, G#4, A#4, B4, C#5, D#5, E#5, D#5, C#5, B4, A#4, G#4, F#4, followed by a half note F#4.

C# Major (Concert E)

Musical notation for C# Major (Concert E) in treble clef, key signature of seven sharps (F#, C#, G#, D#, A#, E#, B#). The melody consists of eighth notes: C#4, D#4, E#4, F#4, G#4, A#4, B#4, A#4, G#4, F#4, E#4, D#4, C#4, followed by a half note C#4.

Chromatic Sscale

Musical notation for Chromatic Sscale in treble clef, key signature of one sharp (F#). The scale consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

Musical notation for Chromatic Sscale in treble clef, key signature of one sharp (F#). The scale consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, followed by a half note F#4.

Baritone Saxophone

# Thousand Oaks HS Audition Music

Adagio Espressivo ♩ = 72

Musical score for Adagio Espressivo, measures 1-15. The piece is in 3/4 time with a tempo of ♩ = 72. The key signature has one sharp (F#). The score consists of five staves of music. The first staff (measures 1-7) features dynamics of *mp*, *mf*, *mp*, and *mf*. The second staff (measures 8-14) starts with *p*, includes a *cresc. poco a poco* marking, and ends with *f*. The third staff (measures 15-15) starts with *mp*, reaches *ff*, and ends with *p* after a *rit.* marking.

Capriccioso ♩ = 90

Musical score for Capriccioso, measures 1-27. The piece is in 6/8 time with a tempo of ♩ = 90. The key signature has two sharps (F# and C#). The score consists of seven staves of music. The first staff (measures 1-6) begins with a forte *f* dynamic. The remaining staves (measures 7-27) continue with various rhythmic patterns and dynamics, including accents and slurs, but no explicit dynamic markings are present in these sections.