

## 2018-2019 VMHS Instrumental Music Program Percussion Concert Band Placement Audition Packet

Enclosed you will find everything you need for your concert band placement audition. This audition will place you into one of the following five concert groups:

### ***Wind Ensemble I***

(#1 band - made up of the top players on campus)

### ***Wind Ensemble II***

(#2 band – composed of advanced musicians. Typically Seniors, Juniors, and Sophomores)

### ***Concert Band I***

(#3 band – an intermediate group. Typically made up of Seniors, Juniors, Sophomores, and Freshmen)

### ***Concert Band II***

(#4 band – designed to develop musical skills and prepare students for the #1, #2, and #3 ensembles. Typically made up of Juniors, Sophomores, and Freshmen)

### ***Beginning Percussion Class***

(Percussion fundamentals class designed to build percussion skills. Performs several concerts a year as an independent percussion ensemble. Typically made up of Sophomores and Freshmen)

Music auditions will take place after school on May 9<sup>th</sup> and May 10<sup>th</sup>. All new students interested in auditioning **MUST** attend the **MANDATORY** Parent Information Meeting **WITH A PARENT** on April 24<sup>th</sup> or April 25<sup>th</sup>. New students will sign up for an audition time and date during the parent meetings. For more information, please visit our website at [www.vmhsband.com](http://www.vmhsband.com).

Concert band audition results will be posted in the VMHS band rooms and on [www.vmhsband.com](http://www.vmhsband.com) on Tuesday, May 15<sup>th</sup>.

Your audition will consist of five different components. All audition material can be found under the "Auditions" tab on the band website ([www.vmhsband.com](http://www.vmhsband.com)).

1. Complete a "grade check" form and bring it to your audition signed by your teachers, your band director, a parent, and you. If your grade check is incomplete, you will not be able to audition.
2. Play "Etude 4" on a **snare drum** at the marked tempo with a metronome.
3. Play "Timpani Etude No 2" on **timpani** at the marked tempo. Play between the brackets only.
4. Play "Reading – Rondo" on **marimba** at the marked tempo with a metronome.
5. Play "Strive to be Happy" on **marimba** at the marked tempo with a metronome.
6. Play any of the twelve major scales on a **mallet instrument**.

Please read the attached rubric carefully – each component of the audition will be scored from 1-10 based on the rubric. Auditions will be scheduled in five minute time intervals. We will stay on schedule throughout the entire audition process, as there are over 300 total auditions.

MY AUDITION DAY AND TIME: \_\_\_\_\_

# Band/Color Guard Grade Check

Name \_\_\_\_\_ Date \_\_\_\_\_

Period	Subject	Grade	ABS/ Tardies	Comments	Teacher INIT.
1					
2					
3					
4					
5					
6					
7					

Band Director Signature: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Parent Signature: \_\_\_\_\_



## Performance Standards / Audition Rubric – Scales and Etude

10	There are no discernible flaws to the most discriminating listener. The presentation takes on all positive characteristics of a <i>professional</i> performance.
9	The scale/etude is well in tune and the performance is perceived as effortless. Maximum tempo is used for the instrument on the chromatic scale. The performer plays the scale/etude melodically with proper phrase direction, shape, and tonal energy. <b>All elements of musicality are present.</b>
8	<b>Tone quality is consistent and well-developed over all ranges.</b> Tempo is approaching maximum for the instrument on the chromatic scale. Vibrato is refined and mature. Inconsistencies in pitch in extreme ranges may exist to a small degree. <b>Articulation is clear over the range of the scale and does not cause distraction.</b>
7	Takes on all positive characteristics of a "6" but at a <b>faster tempo</b> (scale) or the <b>marked tempo</b> (etude). There is <b>melodic direction</b> . Phrasing and dynamics are present in the performance. <b>The music begins to take on a refined feeling.</b>
6	<b>Starts and articulation are clear and tone quality is characteristic.</b> Technique is even and there is <i>no smearing</i> . The scale/etude is not perceived as slow/dragging. <b><u>Rhythm is completely accurate and subdivided correctly.</u></b> The scale/etude does not rush or drag (maintains a steady pulse). Octave tuning has been addressed though inconsistencies may exist in extreme ranges. Vibrato is present on long notes and the last note of each phrase finishes <b>musically.</b>
5	<b><u>All notes are correct.</u></b> Tone is developing properly, but may be inconsistent in extreme ranges. <b>Rhythm is even or very close</b> and the correct range was performed. Vibrato may or may not be present (clarinets do not use vibrato). Articulation is consistent but may be in need of further attention.
4	<b>Most notes are correct but rhythm may be uneven</b> or the music was played too fast for accuracy. Tone quality may not be refined but would not be considered poor.
3	<b>Some of the notes are correct.</b> Tone quality may be poor and the correct range may not have been performed.
2	Tone quality may be poor and <b>many of the notes are wrong</b> , or the student could not finish the etude/scale/rhythm.
1	The student attempt to play the etude/scale/rhythm is <b>unrecognizable.</b>

# Snare Drum 4

♩ = 104 - 126

The musical score consists of 12 staves of handwritten notation for a snare drum. The notation includes various rhythmic patterns, rests, and dynamic markings. The dynamics used are *f* (forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). Articulation marks such as accents (>) and slurs are present throughout. The score is organized into several measures, with some measures containing multiple rhythmic figures. The overall structure is a continuous piece of music.

# Timpani

## Etude No. 2

F - B $\flat$  Moderato  $\text{♩} = 104 - 108$

First staff of music in bass clef, 2/4 time signature. It begins with a dynamic marking of *p* (piano), followed by a *cresc.* (crescendo) marking, and ends with a dynamic marking of *f* (forte).

Second staff of music in bass clef, 2/4 time signature. It begins with a dynamic marking of *mf* (mezzo-forte).

Third staff of music in bass clef, 2/4 time signature. It features a dynamic marking of *f* (forte) and a *p* (piano) marking.

Fourth staff of music in bass clef, 2/4 time signature. It features a dynamic marking of *f* (forte).

Fifth staff of music in bass clef, 2/4 time signature. It features a *p* (piano) marking and an *f* (forte) marking.

Sixth staff of music in bass clef, 2/4 time signature. It features a *f* (forte) marking, a *p* (piano) marking, and a bracketed section containing a *p* (piano) marking, an *f* (forte) marking, and a *p* (piano) marking.

Seventh staff of music in bass clef, 2/4 time signature. It begins with a dynamic marking of *mf* (mezzo-forte).

Eighth staff of music in bass clef, 2/4 time signature. It features a dynamic marking of *f* (forte).

Ninth staff of music in bass clef, 2/4 time signature. Below the staff, the letters *R L L R L R R L* are written, indicating a rhythmic pattern.

Tenth staff of music in bass clef, 2/4 time signature. It features a *p* (piano) marking and an *f* (forte) marking. The staff ends with a large bracket.

# Marimba

# READING

(Rondo)

Allegro

Lichner

The musical score is written for marimba and consists of five staves. The first staff includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' and the dynamics are marked 'p' (piano). The music is characterized by rhythmic eighth-note patterns, often beamed together, with various rests and dynamic markings. The piece concludes with a large bracket on the final staff.

# Marimba

solo marimba  
4.3 octave

## strive to be happy

solo for 4.3 marimba - dedicated to Aaron Staebell

Ivan Trevino

♩-108  
*glowing, resonate, with shape*

4.3 marimba

*p* 4 2  
3

3

5

7

9

11