

## **2019-2020 VMHS Instrumental Music Program Wind Placement Audition Packet**

Enclosed you will find everything you need for your placement audition. This audition will place you into one of the following four 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 made up of Seniors, Juniors, and Sophomores)

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

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

### ***Concert Band II & III***

(#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)

Music auditions will take place after school on **May 7<sup>th</sup>, May 8<sup>th</sup>, May 9<sup>th</sup>**. All new students interested in auditioning **MUST** attend the MANDATORY Parent Information Meeting **WITH A PARENT** on **April 23<sup>th</sup> or April 24<sup>th</sup>**. New students will sign up for an audition time during the parent meetings. For more information, please visit our website at [www.vmhsband.com](http://www.vmhsband.com).

In addition to a concert band, this placement audition will determine your admittance into the Vista Murrieta Marching Band. The marching band audition has two components. **In addition to the playing audition, all students interested in joining the marching band will need to attend marching clinics/auditions on May 1<sup>st</sup> AND May 2<sup>nd</sup> from 6:00-8:30PM.**

Marching band and 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” page 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 a “Concert F” major scale slowly in whole notes with a metronome set at 96.
3. Play the etude for your instrument with a metronome set at 80.
4. Play the full range chromatic scale for your instrument (Please find **your** instrument on the list) at a consistent tempo of your choosing.
5. Play the “Rhythm Exercise” on a “Concert F” **with a metronome** set at **116**.

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	<p><b>There are no discernible flaws</b> to the most discriminating listener. The presentation takes on all positive characteristics of a <i>professional</i> performance.</p>
9	<p>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></p>
8	<p><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></p>
7	<p>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></p>
6	<p><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 <b>the last note of each phrase finishes musically.</b></p>
5	<p><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.</p>
4	<p><b>Most notes are correct</b> but <b>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.</p>
3	<p><b>Some of the notes are correct.</b> Tone quality may be poor and the correct range may not have been performed.</p>
2	<p>Tone quality may be poor and <b>many of the notes are wrong</b>, or the student could not finish the etude/scale.</p>
1	<p>The student attempt to play the etude/scale is <b>unrecognizable.</b></p>

# Full Range Chromatic Scale

Flute

4

7

10 Oboe

14

18 Clarinet

22

25

Detailed description: This musical score illustrates a full range chromatic scale in 4/4 time, divided into three parts for Flute, Oboe, and Clarinet. The Flute part (measures 1-7) starts on C4 and ascends chromatically to G4, then descends chromatically to C3. The Oboe part (measures 10-14) starts on C4 and ascends chromatically to G4, then descends chromatically to C3. The Clarinet part (measures 18-25) starts on C4 and ascends chromatically to G4, then descends chromatically to C3. The score uses treble clefs and includes various accidentals (sharps, flats, naturals) to indicate the chromatic movement. Measure numbers 4, 7, 10, 14, 18, 22, and 25 are placed at the beginning of their respective staves.

28 **Saxophone**



32



36 **French Horn**



40



44 **Trumpet**




48



52 **Trombone/Euphonium**



56



60 Tuba

Musical notation for the Tuba part, measures 60-63. The notation is written on a bass clef staff with a key signature of one flat (B-flat). It features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and various accidentals (sharps and flats).

64

Musical notation for the Tuba part, measures 64-67. The notation continues the complex rhythmic pattern from the previous section, maintaining the bass clef and one-flat key signature.

68 Bassoon

Musical notation for the Bassoon part, measures 68-71. The notation is written on a bass clef staff with a key signature of one flat. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and various accidentals.

72

Musical notation for the Bassoon part, measures 72-74. The notation continues the complex rhythmic pattern, with a notable change in the key signature to two flats (B-flat and E-flat) starting at measure 72.

75

Musical notation for the Bassoon part, measures 75-77. The notation continues the complex rhythmic pattern, maintaining the two-flat key signature.

78 Double Bass

Musical notation for the Double Bass part, measures 78-81. The notation is written on a bass clef staff with a key signature of two flats. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and various accidentals.

82

Musical notation for the Double Bass part, measures 82-85. The notation continues the complex rhythmic pattern, maintaining the two-flat key signature.

# Texas State Band Camps

## High School Audition Music - Set 1

Oboe

#1  
Tranquillo

*mf*

7

13

*f* *rit.*

#2  
Maestoso

19

*f* marcato

23

27

31



# RHYTHM EXERCISE

Musical notation for a rhythm exercise, measures 37 through 48. The notation is on a single staff with a common time signature (C). The exercise consists of two lines of music. The first line contains measures 37 through 42, and the second line contains measures 43 through 48. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped together. Some measures feature accents or slurs. The exercise is designed to practice complex rhythmic patterns and timing.