

## 2018-2019 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 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 5<sup>th</sup>/3<sup>rd</sup> period groups. Typically made up of Juniors, Sophomores, and Freshmen)

Music auditions will take place after school on May 8<sup>th</sup>, May 9<sup>th</sup>, 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 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> – May 3<sup>rd</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 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	There are <b>no discernible flaws</b> 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>Rhythm is completely accurate and subdivided correctly.</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>
5	<b>All notes are correct.</b> <b>Tone is developing properly</b> , 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</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.
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>

## Chromatic Scale

18 **Clarinet**

22

25

Detailed description: This section contains three staves of musical notation for a chromatic scale exercise. The first staff, labeled '18 Clarinet', shows a treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, 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Bass Clarinet in B $\flat$

# WTAMU Band Camp Even-Year Audition Material

BJ Brooks  
ASCAP

Moderato  $\text{♩} = 80$  (suggested)  
Theme

play to the end of the variation with which you are most comfortable

Musical notation for the Theme, measures 1-7. The music is in 4/4 time with a key signature of one flat (B $\flat$ ). It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, ending with a fermata over the final note.

Musical notation for Variation 1, measures 8-12. The music continues in the same key signature and time signature. It features a more active eighth-note melody. A fermata is placed over the final note of the variation.

Musical notation for Variation 2, measures 13-17. The key signature changes to two flats (B $\flat$ , E $\flat$ ). The melody is characterized by sixteenth-note runs. Dynamics include forte (*f*) and mezzo-forte (*mf*). A fermata is placed over the final note.

Musical notation for Variation 3, measures 18-21. The key signature changes to one sharp (F $\sharp$ ). The melody features sixteenth-note runs. Dynamics include forte (*f*) and mezzo-piano (*mp*). A fermata is placed over the final note.

Musical notation for Variation 4, measures 22-25. The key signature remains one sharp (F $\sharp$ ). The melody consists of sixteenth-note runs. Dynamics include mezzo-forte (*mf*) and piano (*p*). A fermata is placed over the final note.

Musical notation for Variation 4, measures 26-30. The key signature changes to two flats (B $\flat$ , E $\flat$ ). The melody continues with sixteenth-note runs. The dynamic is mezzo-piano (*mp*). A fermata is placed over the final note.