

2018 Auditions

AHS: November 29-December 1

LFC: November 29-December 8

AHS Information

- Students prepare the following music for audition
 - Region Music with the 9th Grade Cuts (cuts are attached – will need to ask a director for music)
 - Twelve Major Scales (One octave minimum off LFC Scale Sheet. Students that perform multiple octaves cleanly with faster tempos will receive higher scores.)
 - Chromatic Scale (Off LFC Scale Sheet)
- Region Music will be heard by a live panel of directors in your 1st or 8th period band class November 29-December 1. The scoring rubric for the region music is attached.
- Twelve Major Scales and Chromatic Scale submitted on Canvas by 11:59pm on December 1st
 - Students should record their video performing the LFC scale sheet from top to bottom
 - Minimum one octave
 - Students should say what scale they are playing BEFORE they play. Ex: say “C-Major” and play scale. “F Major” and play scale, etc.
 - The scoring rubric for the scales is attached.

LFC Information

- Students prepare the following music for audition
 - Region Music with the 9th Grade Cuts (cuts are attached – will need to ask a director for music)
 - Twelve Major Scales
 - Chromatic Scale
- Region Music will be heard by a live panel of directors in your 1st or 8th period band class November 29-December 8. The scoring rubric for the region music is attached.
- Twelve Major Scales and Chromatic Scale submitted throughout fall 2017 semester on Charms. The scoring rubric is attached.

General Information for AHS and LFC

- The results of the auditions will place AHS students in ability based bands for Spring 2018
 - 1st Period: Wind Ensemble, Wind Symphony, Symphonic Band I, Symphonic Band II
 - 8th Period: Concert Band I, Concert Band II
- The results of the auditions will place LFC students in ability based bands for Spring 2018
 - 1st Period: LFC Symphonic Band (2nd Band)
 - 8th Period: LFC Wind Ensemble (1st Band), LFC Concert Band (3rd Band)
- The results of auditions grades 9-11 will place you in a Fall 2018 1st period band or 8th period band. We will have another audition in April that will put you in a specific 1st or 8th period band class.
- **ALL STUDENTS CURRENTLY ENROLLED IN A BAND CLASS THIS SEMESTER ARE REQUIRED TO COMPLETE AN AUDITION REGARDLESS OF FUTURE ENROLLMENT.**

Region 25 Band Division

9th Grade All-Region Cuts

Flute	#1: Beginning to m.37 first note (C natural)	#2: m.17 to m.41 last note (E flat) no repeats
Oboe	#2: m.9 (F sharp) to end	#3: Beginning to m.16 fermata
Bassoon	#1: Beginning to end of m.20 (F natural)	#2: Beginning to m.16 (C natural)
Clarinet	#1: Pickup to m.25 (F natural) to end	#2: Beginning to end of m.17 (A natural)
Low Clarinet	#1: Beginning to m.27 fermata	#2: Beginning to end of m.17 (A natural) (May follow the contra edits of cadenza <m.15> per TMEA)
Saxophone	#1: Play all	#2: Beginning to m.27 first note (G natural)
Trumpet	#1: m.49 (E Flat) to end	#2: Beginning to m.16 beat one (B natural)
Horn	#1: Beginning to m.20 first note (G natural)	#3: m.49 first note to m.109 last note
Trombone	#1: Beginning to m.29 fermata (E Flat)	#3: Beginning to m.33 last E flat
Bass Trombone	#1: Beginning to m.64 fermata	#3: Beginning to m.40 fermata
Euphonium	#1: Beginning to m.33 beat one (D flat)	#2: m.13 beat one (C sharp) to end
Tuba	#1: Beginning to m.33 last note (E flat)	#3: Beginning to m. 42 fermata
Percussion	Snare: m.32 to end	2 Mallet: m.15 beat one (D natural) to m. 33 beat one (F natural)

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This performance challenges the listener's concept of the **ideal**. Professional in all aspects, the performer and the presentation may be compared to the **finest musicians** on the instrument.

There are no distractions and the technical execution of the piece is perceived as **flawless**. Articulation and tone quality are clear and never a distraction. This performance distinguishes the musician as among the best at the high school or college level, worthy of selection to the **All-State** Band or All-State Orchestra.

Box 5
Div 1+

The performer executes **all of the technical demands of the piece fluently**. Minor inconsistencies in articulation, phrase direction, and tone quality in extreme ranges and at extreme dynamic levels may be present but are rare. Moments of true artistic expression are frequent as all elements of a well-prepared performance are in place. The performance would be worthy of Outstanding Soloist recognition at solo & ensemble competition and *may* qualify the performer to advance to **Area** level.

Box 4
Div 1

Notes, rhythms, articulations, dynamics, and phrasing are correct and performed confidently. Slight errors (if they occur) are handled without stopping. Tempos are appropriate for the etude and for the skill and musicianship of the performer. Breathing is natural and rarely causes distraction. The performance would always receive a Division I rating by UIL standards and *may* qualify the performer for membership in **Region** band.

Box 3
Div 1-2

Comprehension is demonstrated, as note and rhythmic errors are almost nonexistent. Stops (if any) are minor and recovered-from quickly. Rhythms are performed correctly but may be uneven or have a tendency to change tempo. Dynamic contrast is present and convincing. Correct articulation is present although it may be inconsistent. Tone quality is characteristic throughout most of the excerpt but may suffer in more technical passages. Phrasing has been addressed and carefully worked out, but may not be fully refined. The performer occasionally displays expressive qualities which **elevate the piece beyond mere notes**.

Box 2
Div 2-3

An awareness of the key is present, though **frequent errors** may occur in notes and rhythms. Tone quality is developing properly though inconsistencies may exist outside the comfortable register of the instrument. Tempos are constant, but may be significantly below those required. There is some dynamic contrast. **Frequent or occasional stops prevent any meaningful musical communication.**

Box 1
Div 4-5

There is a superficial level of preparation and the presence of some fundamental technical skill. Wrong notes and rhythms are a constant distraction, and little or no attention to articulation and dynamics is evident. Characteristic sound may or may not be present.

An attempt was made to play the etude. Tone quality may be poor and many of the notes are wrong due to a **severe lack of preparation or poor fundamental skill**. The student may not have finished the piece.

SCALE PERFORMANCE STANDARDS: 10 Point Scale

10	There are no discernible flaws to the most discriminating listener. The presentation takes on all positive characteristics of a professional performance.
9	Maximum tempo is used for the instrument. The scale is well in tune and the performance is perceived as effortless. The performer plays the scale melodically with proper phrase direction, shape and tonal energy. All elements of musicality are present.
8	Tempos are approaching maximum for the instrument. Tone quality is consistent and well-developed over all ranges. Vibrato is refined and mature. Inconsistencies in pitch in extreme ranges may exist to a small degree. Articulation is clear over the range of the scale and does not cause distraction.
7	Takes on all positive characteristics of a "6" but at a faster tempo . There is melodic direction and the scale begins to take on a refined feeling.
6	Starts and articulation are clear and tone quality is characteristic. Technique is even and there is no smearing. The scale is not perceived as slow. Rhythm is totally accurate regarding relation of quarter note and eighth notes: The scale does not rush or drag on the key notes. Octave tuning has been addressed though inconsistencies may exist in the extreme ranges. Vibrato is present on long notes and the last note finishes the phrase musically.
5	All notes are correct. Tone is developing properly but may be inconsistent in the extreme ranges. Rhythm is even or very close and the correct range was performed. Vibrato may or may not be present. Articulation is consistent but may be in need of further attention.
4 - 4.5	Most notes are correct but rhythm may be uneven or the scale was played too fast for accuracy . Tone quality may not be refined but would not be considered poor. Correct range was attempted but may not have been completed.
3	Some of the notes are correct. Tone quality may be poor and the correct range may not have been performed.
2	Tone quality may be poor and many of the notes are wrong , or the student did not finish the scale.
1	The student attempted to play the scale but it is unrecognizable .

Lowery Freshman Center Scales

BASS CLARINET

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



B Major



E Major



A Major



D Major



G Major



Chromatic



Lowery Freshman Center Scales

BASS TROMBONE

C Major



F Major



Bb Major



Eb Major



Ab Major



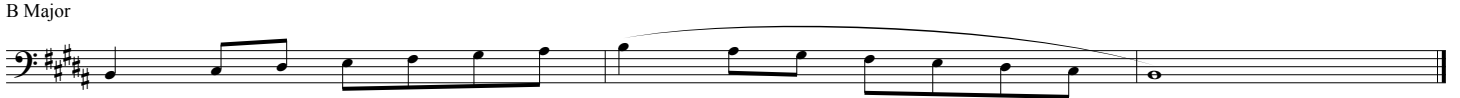
Db Major



Gb Major



B Major



E Major



A Major



D Major



G Major



Chromatic



Lowery Freshman Center Scales

FLUTE

C Major



F Major



Bb Major



Eb Major



Ab Major



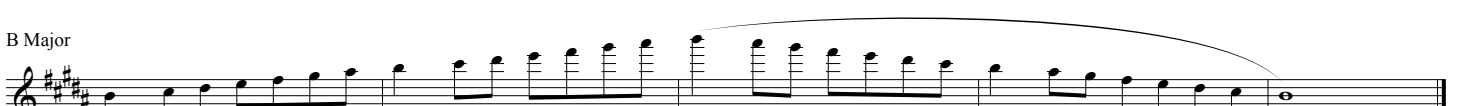
Db Major



Gb Major



B Major



E Major



A Major



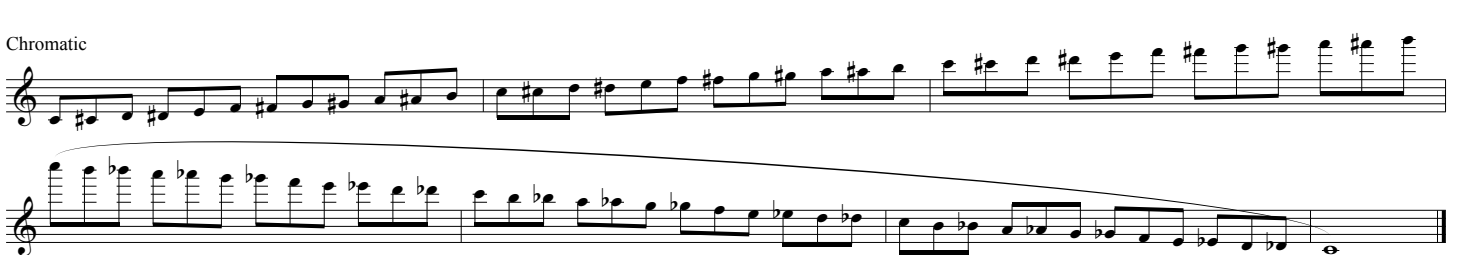
D Major



G Major



Chromatic



Lowery Freshman Center Scales

HORN

C Major



Musical notation for the C Major scale, starting on middle C (C4) and ascending to C5. The scale is written in treble clef with a common time signature (C). The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The scale is then repeated descending from C5 to C4.

F Major



Musical notation for the F Major scale, starting on F4 and ascending to F5. The scale is written in treble clef with one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5. The scale is then repeated descending from F5 to F4.

Bb Major



Musical notation for the Bb Major scale, starting on Bb4 and ascending to Bb5. The scale is written in treble clef with two flats (Bb, Eb). The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. The scale is then repeated descending from Bb5 to Bb4.

Eb Major



Musical notation for the Eb Major scale, starting on Eb4 and ascending to Eb5. The scale is written in treble clef with three flats (Bb, Eb, Ab). The notes are: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. The scale is then repeated descending from Eb5 to Eb4.

Ab Major



Musical notation for the Ab Major scale, starting on Ab4 and ascending to Ab5. The scale is written in treble clef with four flats (Bb, Eb, Ab, Db). The notes are: Ab4, Bb4, C5, Db5, Eb5, F5, G5, Ab5. The scale is then repeated descending from Ab5 to Ab4.

Db Major



Musical notation for the Db Major scale, starting on Db4 and ascending to Db5. The scale is written in treble clef with five flats (Bb, Eb, Ab, Db, Gb). The notes are: Db4, Eb4, F4, Gb4, Ab4, Bb4, C5, Db5. The scale is then repeated descending from Db5 to Db4.

Gb Major



Musical notation for the Gb Major scale, starting on Gb4 and ascending to Gb5. The scale is written in treble clef with six flats (Bb, Eb, Ab, Db, Gb, Cb). The notes are: Gb4, Ab4, Bb4, Cb5, Db5, Eb5, F5, Gb5. The scale is then repeated descending from Gb5 to Gb4.

B Major



Musical notation for the B Major scale, starting on B4 and ascending to B5. The scale is written in treble clef with two sharps (F#, C#). The notes are: B4, C#4, D#4, E5, F#5, G#5, A#5, B5. The scale is then repeated descending from B5 to B4.

E Major



Musical notation for the E Major scale, starting on E4 and ascending to E5. The scale is written in treble clef with three sharps (F#, C#, G#). The notes are: E4, F#4, G#4, A#4, B5, C#5, D#5, E5. The scale is then repeated descending from E5 to E4.

A Major



Musical notation for the A Major scale, starting on A4 and ascending to A5. The scale is written in treble clef with three sharps (F#, C#, G#). The notes are: A4, B4, C#4, D#4, E5, F#5, G#5, A5. The scale is then repeated descending from A5 to A4.

D Major



Musical notation for the D Major scale, starting on D4 and ascending to D5. The scale is written in treble clef with two sharps (F#, C#). The notes are: D4, E4, F#4, G#4, A5, B5, C#5, D5. The scale is then repeated descending from D5 to D4.

G Major



Musical notation for the G Major scale, starting on G4 and ascending to G5. The scale is written in treble clef with one sharp (F#). The notes are: G4, A4, B4, C#4, D5, E5, F#5, G5. The scale is then repeated descending from G5 to G4.

Chromatic



Musical notation for the chromatic scale, starting on C4 and ascending to C5. The scale is written in bass clef with a common time signature (C). The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The scale is then repeated descending from C5 to C4.

Lowery Freshman Center Scales

OBOE

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



B Major



E Major



A Major



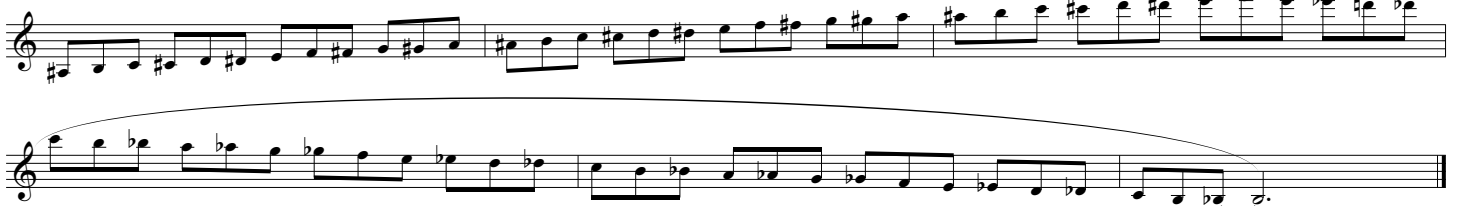
D Major



G Major



Chromatic



Lowery Freshman Center Scales

SAXOPHONE

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



F# Major



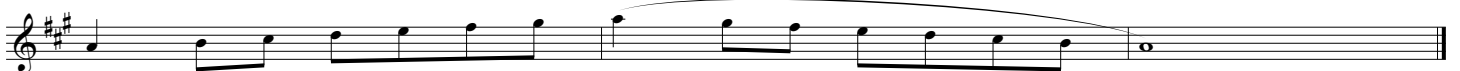
B Major



E Major



A Major



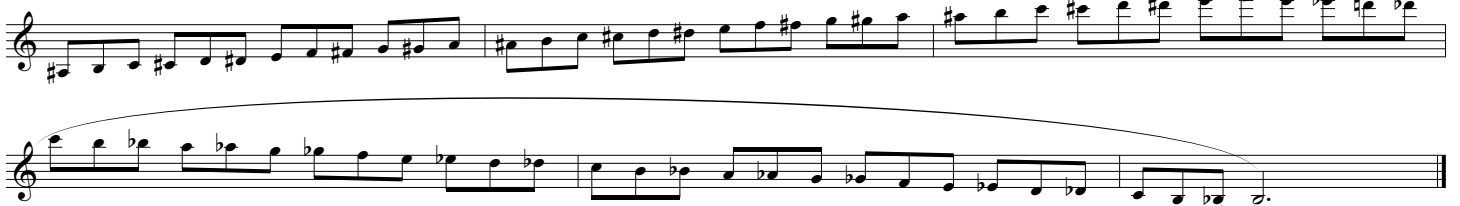
D Major



G Major



Chromatic



Lowery Freshman Center Scales

TROMBONE/EUPHONIUM

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



B Major



E Major



A Major



D Major



G Major



Chromatic



Lowery Freshman Center Scales

TRUMPET

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



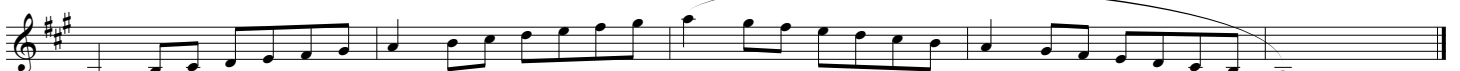
B Major



E Major



A Major



D Major



G Major



Chromatic



Lowery Freshman Center Scales

TUBA

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



B Major



E Major



A Major



D Major



G Major



Chromatic

