



Arizona School for the Arts  
Band Department  
New Student Video Audition Placement Form

An audition is recommended for all prospective ASA students who wish to be placed in a group above the beginning level.

Audition requirements

- Woodwinds and Brass
  - Memorized Scales (1-3 octaves depending on your range)
    - 2 Major Scales of your choosing
    - 2 minor scales of your choosing (recommended/not required)
  - Musical Examples (up to 1 minute of each)
    - 1 slow
    - 1 fast
- Percussion
  - Memorized Scales (2 octaves)
    - 2 Major Scales of your choosing
    - 2 minor scales of your choosing (recommended/not required)
  - Musical examples: see the attached percussion piece requirements
    - Choose 1 snare drum example
    - Choose 1 mallet example

Submit your audition as a video submission with this audition form to  
Anthony@goasa.org.

Fill out the following information and submit with your video

Name: \_\_\_\_\_ Grade entering: \_\_\_\_\_

Instrument(s): \_\_\_\_\_ Years played: \_\_\_\_\_

Current School: \_\_\_\_\_

Do you take private lessons?

If yes, teacher's name: \_\_\_\_\_

Please contact the Monica Anthony with any questions or music recommendations:  
Anthony@goasa.org

# ASA PERCUSSION AUDITIONS

Please choose ONE of the following etudes to perform at your audition.

Quarter=80

#1

Etude #1 is a three-staff piece in common time (C) with a tempo of Quarter=80. The key signature is one sharp (F#). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests. The second and third staves continue the melody and include dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.

Quarter =80

#2

Etude #2 is a three-staff piece in common time (C) with a tempo of Quarter =80. The key signature is two sharps (D major). The first staff begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with some rests. The second and third staves continue the melody and include dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.

Quarter=120

#3

Etude #3 is a three-staff piece in common time (C) with a tempo of Quarter=120. The key signature is three flats (Bb major). The first staff begins with a treble clef and a key signature of three flats. The music consists of eighth and sixteenth notes, with some rests. The second and third staves continue the melody and include dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.

# ASA PERCUSSION AUDITIONS

Please choose ONE of the following etudes to perform at your audition.

Quarter= 88-120

## #1

Etude #1 consists of three staves of music. The first staff begins with a dynamic marking of *f* and contains a series of eighth notes. The second staff begins with a dynamic marking of *p* and contains a series of eighth notes. The third staff begins with a dynamic marking of *f* and contains a series of eighth notes, ending with a double bar line.

Quarter= 88-120

## #2

Etude #2 consists of three staves of music. The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with accents (>) over the final three notes. The second staff begins with a dynamic marking of *mp* and contains a series of eighth notes with accents (>) over the first two notes, followed by a dynamic marking of *f* and a series of eighth notes with accents (>) over the first two notes. The third staff begins with a dynamic marking of *mf* and contains a series of eighth notes with accents (>) over the first two notes, followed by a dynamic marking of *f* and a series of eighth notes with accents (>) over the first two notes.

Quarter= 88-120

## #3

Etude #3 consists of four staves of music. The first staff begins with a dynamic marking of *mf* and contains a series of eighth notes, followed by a dynamic marking of *mp* and a series of eighth notes, and finally a dynamic marking of *f* and a series of eighth notes. The second staff begins with a dynamic marking of *mf* and contains a series of eighth notes with accents (>) over the first two notes, followed by a dynamic marking of *mf* and a series of eighth notes. The third staff begins with a dynamic marking of *p* and contains a series of eighth notes with accents (>) over the first two notes, followed by a dynamic marking of *mf* and a series of eighth notes. The fourth staff begins with a dynamic marking of *fp* and contains a series of eighth notes with accents (>) over the first two notes, followed by a dynamic marking of *f* and a series of eighth notes with a triplet (3) over the first three notes.