

CWU Large Ensemble Auditions – Spring 2026

Tuba & Euphonium Materials

Hello everyone – as promised: here are your Spring Large Ensemble audition excerpts (which are also the mock audition excerpts for Winter)!

Auditions are to be held on **Wednesday, April 1st** from **7:45-9PM** (this is not an April Fool's Joke); these auditions will be in the **BAND ROOM** (not the Concert Hall) and as usual will be blind (anonymous). We will only learn your identities after the auditions, during our ensemble placement deliberations. You'll notice this is a shorter block of time than previous quarters – accordingly, you will only be tasked with performing 3 contrasting sets of excerpts.

As you work on these materials, here are some hints and suggestions you should take between now and the audition, in order to ensure you are thoroughly prepared:

- **LISTEN TO RECORDINGS OF THE EXCERPTS!** This not only helps you attain a sense of proper tempo and style in which to play, but also helps you ascertain the musical context in which the excerpt occurs. By listening, you should be able to answer questions such as:
 - What other instruments are playing?
 - What role is the tuba/euphonium serving here?
 - Am I the melody, the bass line, accompaniment?
- Learn the music **AT A SLOW TEMPO** first (particularly technical passages) and gradually work the music up to the correct tempo. For greater control, you may even consider working the excerpts **BEYOND** your target tempo.
 - For example, you may find it beneficial to practice the music **NO FASTER** than half tempo until early September.
- Record yourself playing this music and listen back with a critical ear! Adopt the mentality of a detective and ask yourself questions to determine what is going well and what needs work:
 - Am I playing the music in correct rhythm?
 - Am I consistently in-tune?
 - Am I playing in **TONE**, making my best sound on every note?

If you answer **NO** to these questions, focus your practice on these sections where problems manifest. **ALWAYS** attack your weaknesses.

I, and the rest of the committee, want you to have a successful audition. Here are the things we will be listening for in your audition:

- **Playing in tone:** Strive to make a beautiful and characteristic sound quality, really filling up the space at all dynamics. Avoid hiss, fuzz, or shakiness/rumble in your sound – go for purity and stability, like a dial tone.
- **Playing in time:** Accurate rhythm and tempo are vital, both in technical **AND** lyrical contexts. Notes **AND** rests must be rhythmically precise. Don't "short-change" rests – count thru them correctly.
- **Playing in tune:** Make sure every note you play is in-tune with itself and the other notes you play. Use a tuner to check individual notes, but also make sure you sing the music and work with tuning drones.
- **Musicianship:** Playing the correct notes and rhythms on the page is the **BARE MINIMUM** of what you are trying to achieve in an audition – sell the committee a musical story, show us the character of the music by exaggerating expressive qualities (articulation, dynamics, phrase direction/structure, etc.).
- **Articulation:** One of the best tools for establishing musical style and clarity is articulation. Make sure you are really adhering to what is written on the page; there should be audible, clearly discernable differences between a staccato note, accented note, tenuto note, slurred note, etc.
- **Tempo:** This item is lower on the list because it is more negotiable than other aspects of music (articulation, rhythm, pitch accuracy). If you are having trouble performing an etude or excerpt at the indicated tempo, feel free to adjust the tempo faster or slower as needed. That having been said, you should aim to play the music as close to the specified tempo as you can.

Tuba

- Gershwin, *An American in Paris*
 - Rehearsal 15 thru 4 measure before rehearsal 17; &
 - 5 measures before rehearsal 68 to rehearsal 68
- Prokofiev, Symphony No. 5
 - 1st Movement: Rehearsal 3 thru rehearsal 6
 - Pesante – half note equals 60
- Wagner, Overture to *Die Meistersinger*
 - Letter J thru letter L

Euphonium

- Sousa, *The Stars and Stripes Forever*
 - Indicated excerpt, beginning thru end of Trio section – NO REPEATS
- Grainger, *Lincolnshire Posy*
 - 2nd Movement, *Harkstow Grange*: first 11 measures
- Holst, *First Suite in Eb*
 - 1st Movement: pickup to letter A thru letter C

George Gershwin: An American in Paris

12 3 Con umore 13 8 14 9 15 Con brio

p poco rit. a tempo

Solo *mf* Solo

16 17 Giocoso 18

fz-p cresc. *f* *sfz-p cresc.* *f*

Solo espress.

p *pp*

68 Allegretto 6 Adagio 2 Moderato con grazia 5 69 Allegretto giocoso 15

Prokofiev: Symphony No. 5 (first movement: 3-6)

The image displays a musical score for the first movement of Prokofiev's Symphony No. 5, specifically measures 3 through 6. The score is written in bass clef with a key signature of one flat (B-flat major or D minor) and a time signature of 4/4. It consists of five staves of music. Measure 3 begins with a mezzo-piano (*mp*) dynamic. Measure 4 features a fortissimo (*f*) dynamic with the instruction *espr.* (espressivo). Measure 5 starts with a mezzo-piano (*mp*) dynamic. Measure 6 concludes with a mezzo-forte (*mf*) dynamic, followed by a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Wagner - Die Meistersinger

TUBA.

91 **E** *poco rall.* **Mässig im Hauptzeitmass**
(*Nel movimento ma moderato*) **9** **Noch bewegter**
(*Ancora più animato*)

122 **G** **Im mässigen Hauptzeitmass**
(*Nel movimento ma moderato*) **5** **Jaber sehr markiert**
(*ma molto marcato*)

161 **H** *f*

166 **K** **sehr gebunden**
(*molto legato*)

172 *tr* *f*

178 *f* *piuf*

183 *e piu f* *ff* **M** **Sehr gewichtig**
(*Molto pesante*)

188 **L** **3** *f* *immer, ff*
(*sempre ff*)

197 *piuf*

203 *ff* **N** **1**

210 *ff*

218 *ff* **Fine**