

CWU Tuba & Euphonium Large Ensemble Audition Materials

Fall 2021

Greetings folks!

It is time to begin preparation for large ensemble placement auditions, which will determine ensemble placements for the Fall 2021 academic quarter. Details for Fall quarter & the upcoming academic term are still in flux due to developments with COVID, but as of now the plan is to hold auditions LIVE and IN-PERSON on **Thursday, September 23rd at 1-3PM** in the **Concert Hall**. I will be in touch with more particulars next month as well as any updates to the plan for auditions, but for now here are a few things to be aware of:

- These auditions will be blind (anonymous), as is typical in professional music auditions. We will only learn your identities after the auditions, during our ensemble placement deliberations.
- While I cannot offer individual aid or instruction on the audition materials, I will be providing brief instructional videos going over the audition materials and providing some basic tips for success.

As you begin your preparation 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.
- Record yourself playing this music! Listen back to your recordings with a critical ear and adopt the mentality of a detective. 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, isolate these moments and focus your practice on these sections. 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: One of the easiest traps to fall into during an audition is playing excerpts in a mechanical, unmusical, "boring" manner. 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

1. Grigoriev, *78 Studies*
 - Etude #5
 - Tempo: Vivo, Dotted Quarter Note = 92-120
 - Only play this as fast as you can CLEANLY, with accurate pitch centers and pure tone
2. Creston, *Celebration Overture*
 - Beginning to Measure 30
 - Tempo: Con Spirito, Quarter Note = 120-126
 - Pay particular attention to placement of accents & syncopation starting at measure 9
3. Stravinsky, *Rite of Spring*
 - Tuba 1: Rehearsal 57 – Rehearsal 60
 - Tempo: Molto allegro, Quarter Note equals approx. 168
 - Ignore the ritardando in the 3/2 measures – keep time steady
 - Tuba 2: Three Measures before Rehearsal 185 – Rehearsal 189
 - Tempo: 120-138
 - IMPORTANT: At Rehearsal 186, the previous quarter note becomes the new eighth note; the prevailing pulse (120-138) stays the same
 - To navigate the 5/16 measures, you may want to feel the Eighth note pulse subdivided (240-276)
4. Mahler, *Symphony No. 6*
 - 4th Movement, Rehearsal 104 – Rehearsal 105
 - Tempo: Etwas Schleppend (“Somewhat slow, dragged”) – Quarter Note = approx. 63
 - Take your time on this solo, keep it connected and broad
 - As marked, please skip the 4 measures of rest in the middle of the solo
5. Prokofiev, *Symphony No. 5*
 - 1st Movement, Rehearsal 3 – Rehearsal 6
 - Tempo: Andante, Quarter Note = 66-72

Euphonium

1. VanderCook, *Etudes for Trombone or Baritone*
 - Etude #11
 - Tempo: Andante Moderato, Quarter note = 104-108
 - Play this a little slower if you need to – the MOST important thing is to play with your best sound, accurate pitch and clear note fronts
2. Creston, *Celebration Overture*
 - Measures 1-10 & 32-40
 - Tempo: Con Spirito, Quarter Note = 120-126
 - Pay particular attention to placement of accents & syncopation starting at measure 9
 - Start measure 32 a little softer (single forte) and give yourself room to crescendo going into 40
3. Gould, *Symphony for Band*
 - 1st Movement, “Epitaphs” – Measures 10-25 & 34-46
 - Tempo: Moderato, “Tenderly Singing” – Quarter Note = 80-88
 - Play ALL the way thru the held B natural at the end of the second excerpt – count carefully!
4. Berlioz/Safranek, *Roman Carnival Overture*
 - Indicated Excerpts, beginning at rehearsal 1
 - Tempo: Adagio, “espressivo: – Quarter Note = 66-72
5. Grainger, *Children’s March: “Over the Hills and Far Away”*
 - Measures 68-85 & 153-161
 - Tempo: Allegro Moderato - Dotted Quarter Note = 112-126

①

Купл

Handwritten musical score for bass clef, 2/4 time signature, starting at measure 11. The score consists of five staves of music. The first staff begins with a large bracket on the left and the number '11'. The music features eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 5 and 6. The score ends with a double bar line and a fermata on the final note.

2

CELEBRATION OVERTURE

Paul Creston

$\text{♩} = 116-132$

ff 3 3 3

3 3

9 10 2

cresc.

ff *f*

3

SYMPHONY FOR BAND

I. Epitaphs

Morton Gould

$\text{♩} = 88-96$ Solo

tenderly singing *p* *mf* *p* *pp* *p*

bring out *p*

19

Broaden

One *mp*

35

4

THE ROMAN CARNIVAL OVERTURE

Berlioz/Safranek

$\text{♩} = 66-72$ **1**
Solo

mf *espressivo*

First musical staff with notes and dynamics. Includes a crescendo hairpin and a fermata.

Second musical staff with notes and dynamics. Includes a crescendo hairpin.

Third musical staff with notes and dynamics. Includes a *mf* dynamic marking and a crescendo hairpin.

Fourth musical staff with notes and dynamics. Includes a *poco cresc.* marking, a *sf* dynamic marking, and a large handwritten scribble.

Fifth musical staff with notes and dynamics. Includes a crescendo hairpin.

Sixth musical staff with notes and dynamics. Includes a crescendo hairpin.

Seventh musical staff with notes and dynamics. Includes a *ff* dynamic marking and a large handwritten scribble.

5

CHILDREN'S MARCH: "OVER THE HILLS AND FAR AWAY"

Percy Grainger

♩ = 112-126 Solo (69)

mf

cresc. poco a poco

f

Solo (153)

mf