

CWU Large Ensemble Auditions – Spring 2023

Tuba & Euphonium Materials

Hello all!

It's time to begin your preparation for large ensemble auditions, which will determine ensemble placements in the Spring 2023 academic quarter. Details for the audition may change over the next month, but as of now the plan is to hold auditions on **Tuesday, March 28th**; euphoniums should sign-up in the 11:00 AM hour, and tubas in the 12:00 PM hour. I will be in touch with more particulars later this 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, 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:** 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.

Euphonium

1. Brad Edwards, *Simply Singing for Winds*
 - Etude #5a. – “Sweetly Gliding”
 - Tempo: Quarter note equals 120
 - This should be broad and as smooth as possible; ideally you will play these phrase marks slurred, but if you require articulation for secure note fronts use a LEGATO (“D”) attack
 - This is an opportunity to demonstrate your warmest, roundest sound right at the outset on music that isn’t too technically demanding

2. Robert Russell Bennet, Suite of Old American Dances
 - 1st Movement, “Cakewalk:” Beginning – 17 measures after Rehearsal 2
 - Tempo: Quarter note equals 112
 - Really make sure we hear all the different articulations and dynamics indicated on the page; don’t play too soft at the opening mezzo piano, but leave room to crescendo to a full forte dynamic after rehearsal 2
 - The first 8 measures of rehearsal 2 are the melody (soli with trombones) – play out here!
 - Take the LOWER divisi at the end of the excerpt

3. Vincent Persichetti, Symphony No. 6 for Band
 - 2nd Movement: Solo, measure 29 – 39
 - Tempo: Slow and broad, half note equals 60 - 66
 - KNOW YOUR TERMS: “dolce” = sweetly; “espr” = expressively; “cantabile” = songlike; in other words, play this solo as a singer would sing it
 - Feel free to incorporate some vibrato here, BUT make sure you are supporting it with enough airflow

4. John Philip Sousa, The Invincible Eagle
 - Indicated excerpt – take BOTH sets of repeats
 - Tempo: Standard Sousa march tempo, quarter note equals 120-126
 - Here we have the march for this audition, keep this light and clean but don’t sacrifice tone while doing so; cross train with the slur to make sure you maintain your best sound on this
 - Take both sets of repeats; the excerpt ends in the 2nd section, on the downbeat of the 2nd ending

5. P.I. Tchaikovsky/Safranek, Finale from Symphony No. 4 in F Minor
 - Indicated Excerpt
 - Tempo: Quarter note equals 138-144 (or slower – we would rather hear this clean but slow rather than fast but messy)
 - This is an arrangement of the finale from Tchaikovsky Symphony No. 4, dropped down from F to Eb major
 - The 16th runs will determine your tempo here – only play this as fast as you can the 16th runs (slower and cleaner is better than faster and messier)

1

Euph

#5. Sweetly Gliding

5.

Keep this very smooth. Measures 13-20 present some interesting phrasing problems. Try phrasing different ways.

♩ = 120

a.

mp

a tempo *mf*

rall. *mp*

rit. *p*

2

SUITE OF OLD AMERICAN DANCES

Robert Russell Bennet

1. Cakewalk

Musical score for 'Cakewalk' in bass clef, 2/4 time. The score consists of seven staves. The first staff begins with a 4-measure rest and a *mp* dynamic. The second staff includes a *dim.* dynamic and a first ending bracket. The third and fourth staves feature a second ending bracket. The fifth staff starts with a *f* dynamic. The sixth staff concludes with a handwritten instruction: "Take Lower divisi".

3

SYMPHONY NO. 6 FOR BAND

Vincent Persichetti

Musical score for 'Symphony No. 6 for Band' in bass clef, 3/4 time. The score consists of two staves. The first staff is marked 'Solo' and includes a tempo marking of $\text{♩} = 60-66$. The second staff includes dynamics *mf*, *dolce*, *espr.*, *cantabile mf*, *cresc.*, *f*, and *dolce*.

4

THE INVINCIBLE EAGLE

J. P. Sousa

$\text{♩} = 120-126$

Musical score for 'The Invincible Eagle' in bass clef, 6/8 time. The score consists of seven staves. It begins with a dynamic marking of *ff* and features several accents (^). The second staff includes a dynamic change from *p* to *mf*. The fifth staff has a dynamic change from *ff* to *p*. The sixth staff has a dynamic change from *ff* to *p*. The seventh staff includes first and second endings and ends with a large handwritten flourish.

5

FINALE (FROM SYMPHONY IN F MINOR)

Tchaikowsky/Safranek

$\text{♩} = 138-144$

Musical score for 'Finale (from Symphony in F Minor)' in bass clef, 4/4 time. The score consists of three staves. It begins with a dynamic marking of *ff* and features a large slur over the first two staves. The third staff ends with a large handwritten flourish.