

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.

Tuba

1. Brad Edwards, *Simply Singing for Winds*
 - Etude #4a. – “Noble and Majestic”
 - Tempo: Quarter note equals 76
 - There are many articulation and dynamic indications in this etude – make sure ALL of them are clear to the listener
 - Use your airspeed (and not tension) to unlock louder dynamics – faster air, not necessarily more air

2. Richard Wagner, *Eine Faust-Overture*
 - First 3 measures
 - Tempo: Slow! Quarter note equals 30 – 35; you may find it easier to feel this in a subdivided 4/in 8, with the eighth note equaling 60-70 (or sixteenth notes at 120-140)
 - KNOW YOUR TERMS: “Sehr gehalten” = very sustained
 - Play this as softly as you can WITHOUT losing response or sound quality, we would rather hear this present and beautifully sustained and broad than whispered with a bad sound

3. David Rakowski, *Symphony No. 2 (Ten of a Kind)*
 - 1st Movement, “Labyrinth:” 3 before Rehearsal A – Rehearsal B
 - Tempo: Poco Allegro, quarter note equals 100
 - RESTS ARE PEOPLE TOO – be as precise as possible with the rhythm here, count carefully through the rests and meter changes
 - Be sure you consult a reference recording on this one, it is a less-standard excerpt than the rest of the list

4. Modest Mussorgsky/Maurice Ravel, *Pictures at an Exhibition*
 - Mvt 9, “The Hut on Fowl’s Legs (Baba Yaga):” Solo, Rehearsal 92 – Rehearsal 93
 - Tempo: Slowly, contemplative – Quarter note equals 72 – 80
 - This is a solo, so take the piano indication with a considerable grain of salt – play present and confidently
 - Pay attention to the articulation, specifically which notes have staccatos and which don’t. Staccato eighth notes should be quite lifted, staccato quarter notes a little heavier and broader but still lifted. Half notes should be played very broadly and sustained

5. Anton Bruckner, *Symphony No. 4, “Romantic”*
 - 1st Movement: Measure 51 – Measure 73
 - Tempo: Feel this in 2 (cut time), half note equals 66 – 72
 - This excerpt is all about duple vs triple subdivisions – make sure your rhythm is PRECISE as you move from duple quarter notes to triplet quarter notes
 - Remember: Marcato (housetop) accents in classical music don’t mean what they do in jazz – play all marcato notes accented AND sustained

①

Tuba

#4. Noble and Majestic

Resonance is most the vibration for the least effort. Don't tense up on the louder dynamics.

♩ = 76

a.

poco f

mf

f

mp cresc. ff

②

Eine Faust-Ouvertüre.

Tuba.

Richard Wagner.

Sehr gehalten.

pp

Sehr bewegt.

Viol.

A 7 B 4 C 11

E 13 F

3

Rakowski, *Ten of a Kind* (Symphony No. 2)

Poco Allegro ♩ = 100

A

f *ff* *p* *mp* *mf* *p*

B

4

IX. *La Cabane sur des Pattes de Poules*

C. BABA-YAGA

92 Tuba Soli

p solo

93



(romantische)

Baß-Tuba

1. SATZ

Anton Bruckner

Bewegt, nicht zu schnell

Horn 1 Solo

mf

10 20 30

10 10 10

40 Holz *molto cresc.* 50 *ff marc.* *marc.*

60 *f* *marc.*

70