

Appalachian State University Tuba-Euphonium Studio
Ensemble Auditions-FALL 2022

Date: Sunday, August 21st
Time: 11:30am-1:30pm
Location: Rosen Concert Hall

Dear All,

Welcome to a new school year! Each semester begins with ensemble placement auditions that provide a fresh start for us all and reflect practice and preparation that you have undertaken over the summer months. Below, I have outlined my expectations and strategies for successful practice. Those who are motivated to work hard (and smart) to achieve the best results for themselves will continue reading.

Placement auditions this semester will be for the following ensembles: Wind Ensemble (2-3 euphoniums/3-4 tubas), Symphony Band (number not prescribed), and Appalachian Symphony Orchestra (1-2 tubas). Additionally, I will use these placements results to determine part assignments in APPTec (MUS1137/Tuba-Euphonium Choir) and other small chamber ensembles, as assigned and applicable.

In your audition, I am listening for PREPARATION, STYLE, TONE and TECHNIQUE. You should begin your preparations by assembling a playlist or similar collection of high-quality recordings for each piece. Choose only the best recordings to use for reference – listen for style, precision, tone, etc. – the standard set in these recordings should be the standard that you are trying to achieve.

Next, any diligent and successful music student begins with SLOW PRACTICE. It's important to remember that even when practicing SLOWLY, we practice with STYLE. Slow practice is where habits are formed – both good and bad. For each repetition, ensure that the STYLE, TONE and TIME is successful. If these three components are missing at slow tempi, you can be assured that they will be missing once you try to go faster.

CONSISTENT practice is essential for those who wish to be successful. A successful audition is a representation of diligent and consistent practice habits. Habits are predictable responses that are the byproduct of repetition. Remember that CONSISTENCY and QUANTITY are not the same. The development of *good habits* takes time and diligence.

Lastly, please do not hesitate to ASK for HELP. You are always welcome to ask me questions and I will do my best to help you. Additionally, ask your peers – especially those that are returning students. Returning students – please take this opportunity to be LEADERS and reach out to your peers. We will ALL be successful if we choose to work TOGETHER.

Good luck and happy practicing!

HAL LEONARD SCALE STUDIES — PREPARE ALL, MINIMUM TEMPO OF HALF-NOTE EQUALS 75!!!!

Scale Studies:

This study is an excellent means of keeping up on scales, but is of even greater value when used to improve quality of tone by playing the Etude rather slowly and smoothly. It is beneficial to practice these scales first rather full in tone, and then reduce the volume to piano and still strive to keep your finest concept of tone. Somewhat like turning the volume control down on your radio -- less sound but not altered sound. Practice this rapidly as well as slowly. I have indicated a variety of articulations. These may be practiced as one articulation for the entire study for the day. The next day use a different articulation, until all of them have become a part of the player's variety of articulation. This study should be used for practice in both piano and pianissimo as well as forte. As with most studies it is wise to vary the dynamics a great deal and in many ways.

a)

The image displays ten staves of musical notation, each representing a scale exercise in a different key. The exercises are written in bass clef and include various articulations such as slurs, accents, and slurs with accents. The exercises are designed to be practiced in both piano and pianissimo as well as forte.

Ten staves of musical notation in bass clef. The first staff is in B-flat major (two flats). The second staff is in D major (two sharps). The third staff is in E major (three sharps). The fourth staff is in D major (two sharps). The fifth staff is in D major (two sharps). The sixth staff is in D major (two sharps). The seventh staff is in D major (two sharps). The eighth staff is in D major (two sharps). The ninth staff is in D major (two sharps). The tenth staff is in D major (two sharps). The notation includes various melodic patterns, including eighth and sixteenth notes, and rests.

Articulations for the above study:

Two staves of musical notation in bass clef, showing articulations. The first staff has a whole note with an accent (^) and a slur. The second staff has a whole note with an accent (^) and a slur. The entire section is crossed out with a large red X.

Euphonium 1

For the Sotto Voce Quartet BENEDICTION

John Stevens
(b. 1951)

Stevens/Benediction-Pickup to RHL.A-ONE BEFORE RHL. C

Freely
(♩ = 72)

2 3

Slower solo *ten.*
mp

A ♩ = 66-72
Tempo (but freely)

10

Blossom a bit

16

B *poco più mosso*

23

mf

30

molto rit.

36

Slower
(♩ = 63)

molto ten.

p rit.

C

43

4

lunga

mp *p*

CELEBRATION OVERTURE

Paul Creston

♩ = 116-132

Creston-Celebration Overture/BRACKETED EXCERPTS ONLY

The musical score is written in bass clef with a 3/4 time signature. It consists of several staves of music. The first staff begins with a *ff* dynamic and includes triplet markings. The second staff continues the melody with triplet markings. The third staff has measures numbered 9, 10, and 2, and ends with a *cresc.* marking. The fourth staff is bracketed and begins with a *ff* dynamic. The fifth staff is also bracketed and begins with a *f* dynamic. The sixth staff begins with a *p* dynamic and includes a *cresc.* marking. The seventh staff begins with a *ff* dynamic. The eighth staff continues the melody. The ninth staff includes triplet markings. The tenth staff begins with a *rall.* marking. The eleventh staff is bracketed and begins with a *mf* *espress.* marking. The twelfth staff continues the melody. The score is marked with various dynamics including *ff*, *f*, *p*, *mf*, and *espress.*, and tempo markings including *cresc.* and *rall.*. There are also triplet markings and measure numbers (9, 10, 2) throughout the score.

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~~First Suite in Eb:~~

~~In the original scoring of this suite, there were parts for baritone and euphonium. When published in this country, the baritone part was dispersed between the bass clarinet and tenor saxophone parts. The part reproduced here is the euphonium part. The line at the beginning is a soli with the tuba. It must be played as softly as possible.~~

~~The solo in the second movement is marked *p*, but must be played louder than that. The scoring behind this is somewhat heavy, and true piano dynamic would not be heard well by the audience. Even though you must play louder than *p*, be sure to present a "piano style" -- a very gentle approach with no trace of edge.~~

Holst-Second Suite in F/BRACKETED EXCERPTS ONLY SECOND SUITE IN F MAJOR

I. March

Gustav Holst

♩ = 112-126

mf

E

ff

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Handwritten circled **J** above the first staff.

Handwritten circled **K** above the second staff.

Handwritten *mp* below the first staff.

Handwritten *cresc.* below the second staff.

Handwritten *ff* below the second staff.

III. Song of the Blacksmith

Handwritten *p* below the first staff.

Handwritten *cresc.* below the first staff.

Handwritten circled **C** above the second staff.

Handwritten *f* below the second staff.

Handwritten *ff* below the second staff.

IV. Fantasy on the Dargason

Handwritten circled **C** above the first staff.

Handwritten *Solo* above the first staff.

Handwritten *mp* below the first staff.

Handwritten *cantabile* below the first staff.

Handwritten *dim.* below the third staff.

Beginning-TRIO: Play LOWER OCTAVE, NO REPEATS

Baritone B_1

Rolling Thunder

MARCH SOLO HENRY FILLMORE

Furioso ff ff

1 2 SOLO ff

TRIO SOLO ff f. ff

1 2 ff Fine D. S. al Fine

Fillmore Music House, Cin. O.