

Appalachian State University Tuba & Euphonium Studio
ENSEMBLE AUDITION INFORMATION: TUBA
SPRING 2022

*** PLEASE READ CAREFULLY! ***

Dear All,

Attached is the material for ensemble placement. Please prepare it thoroughly and thoughtfully, as this audition will determine your placement in ensembles for the spring semester. Auditions will be held on **Saturday, January 8th from 10-12:15pm in Rosen Concert Hall**. Please plan on arriving no later than 9:45am behind Rosen to choose performance order. Auditions will be blind (performers will be behind a screen) and results will be available no later than Sunday, January 9th at 8:00pm.

In presenting a thoroughly prepared and thoughtful audition, I will expect you have done the following:

- Listened and studied multiple recordings of each excerpt (all are available on Youtube, Spotify, iTunes, etc.)
- Practiced SLOWLY, carefully and methodically with a metronome
- Recorded your practicing to evaluate your progress
- Prepared to the point that you know you will play well at your audition.

The material for this semester's audition is as follows:

- Hal Leonard/Arnold Jacobs: Scale Studies Exercise (ALL)
- M.Mussorgsky/M.Ravel/*Pictures at an Exhibition*, Mvt. X: The Great Gate of Kiev (Specified excerpts ONLY)
- P.Grainger/*Lincolnshire Posy* (Specified excerpts ONLY)
- G.Holst/*The Planets*, Jupiter (Specified excerpts ONLY)

Please note that all specified excerpts are marked in **RED** on the page.

A word to the wise — in listening to your auditions, I will be listening for the following:

- Beautiful tone
- Thorough preparation
- Good musicianship

Please don't hesitate to contact me with any questions, concerns or simply looking for guidance.

Good luck!

BW

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

6 - 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 *p* 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 part of the player's variety of articulation. This study should be used for practice in both *p* and *pp* as well as *f*. As with most studies it is wise to vary the dynamics a great deal and in many ways.

Practice - Legato; also detached.

a) Key of C

The musical score consists of ten staves of bass clef notation. Each staff represents a different key signature, indicated by a key signature change symbol above the staff. The keys are: C (no sharps or flats), F (one flat), B \flat (two flats), E \flat (three flats), A \flat (four flats), D \flat (five flats), and G \flat (six flats). The notation includes various articulations such as slurs, accents, and slurs over groups of notes, indicating where the study should be played legato or detached.

Articulations for the above study:

X. La Grande Porte de Kiew

103 Allegro alla breve. Maestoso. Con grandezza



103 *f* Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

104 Musical staff with notes and dynamics.

105 *mf* *ff* Musical staff with notes and dynamics.

106 17 107 Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

108 Musical staff with notes and dynamics.

109 17 Musical staff with notes and dynamics.

110 1 Musical staff with notes and dynamics.

111 1 Musical staff with notes and dynamics.

112

113

114

115 *Meno mosso, sempre maestoso*

116

117

118 12 119

120

121

122

A523-2

"LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band (Military Band)

by

PERCY ALDRIDGE GRAINGER

~~A1120~~

1. "LISBON" (Sailor's Song)

Full Score Edition
Assembled by Frederick Fennell

TUBA

Brisk

9 10 7 18 6 26 2

Euph. *mf* (detached)

4 34 8 42 8 50 *mp*

Bns., Bass Cl.

58 2 *f* *mf* 64 *mp*

Slow off slightly

(feelingly) *mp* *f* *p*

Detailed description: This block contains the musical notation for the Tuba part of the first movement, "Lisbon". It consists of four staves of music. The first staff begins with a tempo marking of "Brisk" and a key signature of three flats. It includes measure numbers 9, 10, 7, 18, 6, 26, and 2. The second staff includes measure numbers 4, 34, 8, 42, 8, and 50, with a dynamic marking of *mp*. The third staff includes measure numbers 58 and 2, with dynamic markings of *f* and *mf*, and measure number 64 with a dynamic marking of *mp*. The fourth staff features tempo markings "Slow", "off", and "slightly", and dynamic markings *mp*, *f*, and *p*. There are also performance instructions like "(feelingly)".

2. "HORKSTOW GRANGE" (The Miser and his Man: A local Tragedy)

Warm
Dark
Gargleous

Slowly flowing; singingly

6

Bass Cl. *mf* *f*

10 *mf*

14 17 *f* *p* *pp*

Bn. 2

Detailed description: This block contains the musical notation for the Tuba part of the second movement, "Horkstow Grange". It consists of three staves of music. The first staff includes measure number 6 and dynamic markings *mf* and *f*. The second staff includes measure number 10 with a dynamic marking of *mf*. The third staff includes measure numbers 14 and 17, with dynamic markings *f*, *p*, and *pp*. There are also performance instructions like "Bn. 2".

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25 Linger *mp*

louden *f*

29 Slow off *a2* Slightly slower *p* *f* (heavy)

34 Slacken slightly Slightly slower still *fff* *mp* Slow off long *p* *ppp*

3. "RUFFORD PARK POACHERS"
(Poaching Song)

Version A Flowingly 3 3 2 11 2 3

18 Solo Flhn. *mp*

26 2 34

Linger In time 40 Solo Flhn. Slow off slightly *ff*

Quicken slightly 46 In time *pp* *louden lots* *fff* *f* (to 51)

3. "RUFFORD PARK POACHERS" (B)

Version B Flowingly 3 3 2 11 2 3

18 26

S. Bass

ON least

A523-2

TUBA

~~1120~~

3

34

Linger In time 40 Slow off slightly

46 In time

Quicken slightly

louden lots

ff *f*

Version A & B

51 Somewhat faster

51 Somewhat faster

63 Slow off slightly

68 In time, 2nd Speed, but waywardly

76

83 In time, 1st Speed

Slow off lots

ff *f* *mp* *louden* *louden lots* *pp* *ppp*

Bass Tuba

Soli.

8 9 11 11

f *ff* *mf*

cresc. *ff* *mf*

11 12 *Rall. a fine.*

p *ff*

II Venus, III Mercury, tacet

IV. Jupiter, the Bringer of Jollity.

Allegro giocoso (1. Horn in F.) *molto pesante*

5

f *ff*

1

ff

Bass Tuba

Ritenu.
(Trp. stacc) *az*

2

17 16

Cresc.

3

atempo
mf

4

12 19 18

(1. 2. Trp.)

6

stringendo
f

Più mosso

8

ff

7

Tempo I.
fff

8

4 22 24

Andante maestoso (d. d.)

9

10

Tempo I. (d = d)
f

12

12

Tempo I. (d = d)

Bass Tuba

(1-2 Trp.)
Maestoso.
fff

13

11

12

4 20

p *cresc.* *ff marc.* *poco accel.*

(Trp) a 2

f *cresc.*

13 **Menomosso** *mf* *accel.* *a tempo*

14

12 19

15 (d.d.) *f* (Trp) a 2

16

mf

8 **ff**

17 **Lento maestoso.** (d.=d) *legato*

ff *accel.* **Presto**

p molto cresc. **fff**

(Trp) *f*

10