

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

**Date: Sunday, August 21<sup>st</sup>**  
**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!!!!

## 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 music for bass clef. Each staff represents a scale exercise in a different key. The keys are indicated by the number of flats: C (0 flats), F (1 flat), Bb (2 flats), Eb (3 flats), Ab (4 flats), Db (5 flats), and Gb (5 flats). The exercises are written in eighth and sixteenth notes, with some slurs and accents indicating articulation. The first staff is labeled 'a) Key of C'. The subsequent staves are labeled with their respective key signatures: F, Bb, Eb, Ab, Db, and Gb.

B

E

A

D

G

C

Articulations for the above study:

or

or

or

or

or

or

or

## Quintett

b moll.

Aufführungsrecht vorbehalten.

Victor Ewald Brass Quintet No.1, Mvt. 1-  
BEGINNING-8 AFTER RHL.12

Tuba.

I.

V. Ewald, Op. 5.

Moderato.

1

2

3

4

5

6

7

8

9

10

11

12

*p*

*fp*

*ff*

*p*

*dim.*

*p*

*pp*

*f*

*p*

*mf*

*poco rit.*

*a tempo*

*acceler.*

*rallent.*

## Wagner, Overture to Die Meistersinger-

## BEGINNING-m.28

6. Wagner, *Die Meistersinger von Nurnberg*

Sehr mässig bewegt

*sehr gehalten*

*f*

5

*f*



# TOCCATA MARZIALE

Basses

Vaughan Williams-Toccata Marziale/BEGINNING-2  
after RHL. 5; 3 after RHL. 6-RHL.9

ILLINOIS SUMMER YOUTH  
MUSIC  
#428  
6230. MATHEWS, URBANA, ILL.

R. VAUGHAN WILLIAMS

*Allegro maestoso.*

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11

*f*  
*sim.*  
*f*  
*ff*  
*p*  
*p cresc.*  
*ff marc.*  
*f marc.*  
*ff*  
*pp*  
*mp*  
*dim.*  
*p*  
*p*  
*p*

*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*  
*a 2*

*1*  
*2*  
*1*  
*2*  
*1*  
*2*  
*1*  
*2*  
*1*  
*2*  
*1*

*Bass Tromb.*

March

# THE STARS and STRIPES FOREVER

(1896)

JOHN PHILIP SOUSA

Tuba

March Tempo.

SOUSA/STARS & STRIPES/BEGINNING-m.20/Pickup to m.85-GRANDIOSO  
LOWER OCTAVE ONLY/NO REPEATS

7

12

18

24

31

38

44

51

58

65

TRIO.

## THE STARS and STRIPES FOREVER

Tuba

72



79



86



91



98



105



111



118



125



132



138

