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 Sunday, January 14th from 6-8:30pm in Rosen Concert Hall.** Order will be determined at 5:45pm and auditions will be behind a screen.

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

This audition will be for placement into ASO, Wind Ensemble or Symphony Band. **Please note that ALL students registered for applied lessons MUST perform an audition.** One student will be placed into ASO, two into Wind Ensemble and the remainder into Symphony Band.

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

- **Hal Leonard Scale Studies in ALL twelve keys ($\frac{1}{2}$=80)**
- **Micky Wroblewski, 48 Low Register Studies for Tuba, #1**
- **F. Liszt/T. Conway-Brown, Les Preludes**
  - Rhl. A-3 measures after Rhl. B
- **C. Franck, Symphony in D Minor**
  - Movement III — ALL

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 are looking for guidance.

Good luck!

BW
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.

Key of C

\[
\begin{align*}
\text{F} & \quad \text{F} \\
\text{Bb} & \quad \text{Bb} \\
\text{Eb} & \quad \text{Eb} \\
\text{Ab} & \quad \text{Ab} \\
\text{Db} & \quad \text{Db} \\
\text{Gb} & \quad \text{Gb}
\end{align*}
\]
Articulations for the above study:
LES PRÉLUDES
Franz Liszt
Arranged for Military Band by
T. CONWAY BROWN

A
Andante

B
Allegro tempestoso

poco a poco cresce

più cresce

molto riten.

dim.

molto agitato ed accelerando

crese.
Franck — Symphony in D Minor

TUBA

Les temps ont exactement la même valeur. Les temps ont toujours la même valeur.

Più lento.  Poco a poco cresc.

Tempo I°

All° non troppo

Très long.