

TCU Bands
Concert Band Audition Repertoire

Rotation D

BASS TROMBONE

Scales: 12 Major Scales (Full Range)
Chromatic Scale (Full Range)
Scales are to be played from memory.

Solo: *Otto Maenz-Etude #1*
There is no memory requirement.

Excerpts: *Berlioz- Hungarian March*
Hindemith- Symphonic Metamorphosis
Beethoven - Symphony No. 9
Mackey-Redline Tango
There is no memory requirement for the excerpts.

Notes about auditions:

1. When you play your audition, you should adhere to the following order:
 - a. Scales (Full Range and Memorized) - you will randomly draw 3 of the 12 major scales when you check-in prior to your audition.
 - b. Chromatic (Full Range and Memorized)
 - c. Solo (Memory not required)
 - d. Excerpts (Memory not required)
2. Audition sign-ups will begin on Monday the week before classes begin and continue through that Friday.
 - a. Each auditionee must sign-up either during sectionals at Band Camp, by email to the band office, or in person in the band office- Ed Landreth #331.
 - b. Auditions will run from 8 am to 10pm on the Saturday prior to the start of the fall semester.
3. The Band Office provides copies of the excerpts but not the solo. Each auditionee must procure the solo on his or her own.
4. When you sign-up, please take note of your audition time and arrive 10 minutes prior.
5. All auditions are juried blind. To maintain anonymity, make sure you check-in with the monitor.
6. Sight-reading may be used in the first round or call back round at the discretion of the judges.
7. Any cuts to the audition material will be posted outside the audition room 30 minutes before the first audition for that instrument group begins.

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BASS
Solo

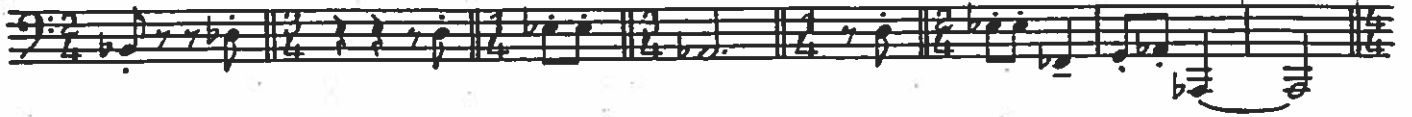
12 Spezialstudien für Tuba

1

Otto Maenz

The musical score is written for a Bass Solo and consists of ten staves of music. The notation includes various time signatures such as 4/4, 3/4, 2/4, and 3/2. Dynamics are indicated by *mf* (mezzo-forte) and *ff* (fortissimo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations, such as a '4)' in the fourth staff and a '3' in the sixth staff. The piece concludes with a double bar line and a final note.

BASS
Solo 4
Cont.



Beethoven: HUNGARIAN MARCH

BASS EXCERPT 1

[Allegro marcato (♩ = 88)]

20

Musical notation for measures 20-22. Measure 20 starts with a piano (*p*) dynamic and includes a *poco cresc.* marking. Measure 21 features fortissimo (*ff*) dynamics. Measure 22 begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic.

21

Musical notation for measures 23-24. Measure 23 starts with a piano (*p*) dynamic. Measure 24 features a crescendo leading to a forte (*f*) dynamic and includes fingering numbers 1 and 2.

22

Musical notation for measures 25-27. Measure 25 starts with a forte (*f*) dynamic and includes fingering numbers 3 and 4. Measure 26 features a forte (*f*) dynamic and includes accents (^) over notes. Measure 27 continues with a forte (*f*) dynamic and includes accents (^) over notes.

Aindersth: Symphonic Metamorphosis

Bass Excerpt
5

G [$\text{♩} = 80$]
mp *mf*

H
f *mp* *f*

I
mp *f* *mf* *cresc.* *f*

J
mf *cresc.*

K
f *ff*

L
ff *ff*

3

Symphony No. 9, Op. 125 (1824)

Since it was first published in 1826, there have been many editions of Beethoven's Ninth Symphony yet none have been error-free. Today, scholars still work to decipher Beethoven's intentions in his hurried and untidy manuscript of this remarkable work.

This excerpt from Movement 4 represents the most recent scholarship in areas of articulation and dynamics.

Throughout, it is essential to be guided by your ears, especially in identifying the appropriate dynamics to use. The bass trombone and low strings begin the excerpt by sounding the pitch for the tenors and basses of the chorus. Play in a declamatory manner, matching the musical character of the voices.

While some conductors want this passage played broadly and tenuto, others are more faithful to the staccatissimo marks that Beethoven wrote and ask for notes to be more separated.

At Rehearsal no. 14, the second trombone enters one octave above the bass trombone part; here, the musical character becomes a little broader with less separation.

In the fugal section at Rehearsal no. 15, play the fugue subject prominently for eight measures, then reduce your volume a bit as others introduce the subject.

Beginning at Rehearsal no. 17, finding a place to breathe is difficult; let the text guide your phrasing.

Andante maestoso, $\text{♩} = 72$

ff Seid um - schlun - gen Mil - li - o - nen! Die - sen Kuß der *sf*

601 *sf* gan - zen Welt! *f* Seid um - schlun - gen Mil - li - o - nen! Die - sen *sf*

608 **14** Kuß der *sf* gan - zen Welt! *ff* Brü - der! ü - berm Ster - nen - zelt *sf*

615 Muß ein lie - ber Va - ter woh - nen. Brü - der! ü - berm

621 *sf* Ster - nen - zelt *sf* Muß ein lie - ber Va - ter woh - nen. *p*

Red Line Tango Bass Trombone

Start

251

ff *mf* *f*

J.

257

Trombones

mf *f*

267

K.

ff *fff*

bells up!
brassy

273

norm.

f

L.

279

ff *f* *mf*

285

f *fff*

290

brassy

f *fff*

294

poco rit.

299

M. Tempo I

Flutes

brassy

ff *cresc. molto*

End