

TCU Bands
Concert Band Audition Repertoire

Rotation A

**DUE TO COVID-19, AUDITION DATES, TIMES AND PROCEDURES MAY CHANGE.
PLEASE CHECK YOUR TCU E-MAIL FOR THE MOST UP TO DATE INFORMATION**

PICCOLO

Excerpts: Beethoven – *Symphony No. 9, Mvt. 4*
 Grainger – *Lincolnshire Posy, Mvt. 4*
 There is no memory requirement for the excerpts.

PLEASE NOTE:

The Piccolo audition is not a stand-alone audition. This audition material is used to supplement an Flute audition. Candidates will not be asked to play their scales or solo again. If you elect to audition for Piccolo, you must sign-up for a separate audition slot. The judges will consider both the Flute and Piccolo auditions when assigning this spot.

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 Thursday. A sign-up link will be sent to you later this summer. Auditions will run on the Saturday and Friday 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 receive your audition time, please check-in 10 minutes prior to your time.
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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Beethoven 9

343 *pp* *Vivace* *Shh*

355 *sempre pp* **H**

385 *same* **(pp)**

375 *pp* *poco cresc.*

387 **I**

397 *poco f* *Keep short* **T**

407 *piu f* **T**

416 *f* *piu f* **ff**

427 **K**

A too much trane

EXCERPT 2

This section is one for endurance. There are very few places to rest. Although the metronome marking is $\text{♩} = 132$, it is usually played $\text{♩} = 152-169$. Conductors often request measures 856-860, 869, and 878-885 to be played an octave higher. I also suggest a high B at the beginning of measure 904. Be careful that the high G at 899 is not too low in pitch. Watch the speed of the descending 32nds at the Maestoso. This passage is most carefully on the repeated high A-F's.

The many *f* marks in Excerpt 2 are intended by Beethoven as accents, rather than dynamic levels.

In bar 872 in the orchestra score, the slur begins on the downbeat B, not on the A. In 894-899, slur from each trill into the following grace notes.

The piano accompaniment begins at the Poco Allegro.

832 *Poco Adagio* **1** Clar. I

835 **5** Clar. I

837 *Poco Allegro, stringendo il tempo, sempre più Allegro* **2** Archi

Nelson: Rocky Point Holiday

$\text{♩} = 160-180$

Handwritten musical score for Nelson's "Rocky Point Holiday". The score is written on five staves in treble clef. It begins with a key signature of one sharp (F#) and a tempo of 160-180. The music features a variety of dynamics including *f*, *ff*, *sffz*, and *fff*. There are several slurs and accents throughout. Measure numbers 28, 29, and 30 are indicated in boxes. A large diagonal line is drawn across the entire score, crossing out the music.

Grainger/Kennell: Lincolnshire Posy IV. Rufford Park Poachers

$\text{♩} = 90-100$

Handwritten musical score for Grainger/Kennell's "Lincolnshire Posy IV. Rufford Park Poachers". The score is written on five staves in treble clef with a key signature of two flats (Bb, Eb). The tempo is marked as 90-100. The music is characterized by rapid sixteenth-note passages and frequent use of sixths (marked with '6'). Dynamics include *mf*, *f*, and *ff*. A circled section of the music is labeled "diminished". Measure number 25 is indicated in a box.