

TCU Bands
Concert Band Audition Repertoire

Rotation C

BASSOON

- Scales: 12 Major Scales (Full Range)
Chromatic Scale (Full Range)
Scales are to be played from memory.
- Solo: Mozart – *Concerto in Bb Major*, K. 191, Mvt. 3 (mm. 21-44)
Oxford Edition is preferred. There is no memory requirement.
- Excerpts: Bernstein – *Overture to Candide* (2 excerpts)
Copland – *El Salon Mexico*
Ives – *Variations on "America"*
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 assignments will be sent at the latest on Monday the week before classes begin. Bassoon auditions will be scheduled the Thursday before the first class day. Please note that this date may change.
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. Please take note of your audition time and arrive 10 minutes prior. Auditions will be held in the TCU Music Center.
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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BASSOON

Bernstein-Overture to Candide (2 Excerpts)

$\text{♩} = 144-152$

118

Musical notation for measures 118-125. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. A fermata is placed over measure 118. A bracket above measures 119-125 is labeled with a handwritten '4' and 'ff dolce'. A slur with a 'v' is under measure 118. A slur with a 'b' and 'v' is over measures 119-125.

126

Musical notation for measures 126-130. The key signature has two flats, and the time signature is 3/2. Slurs with 'b' and 'v' are over measures 126-128 and 129-130.

131

Musical notation for measures 131-135. The key signature has two flats, and the time signature is 3/2. A slur with 'p' is over measures 131-132. A slur with 'cresc.' is over measures 133-135. A first ending bracket labeled '1' is over measure 135.

264

Musical notation for measures 264-268. The key signature has two flats, and the time signature is 3/2. A handwritten tempo marking $\text{♩} = 144-152$ is above measure 264. Slurs with 'v' are over measures 264-268. A slur with 'mp' is under measures 266-268. A slur with 'cresc.' is under measures 267-268.

269

Musical notation for measures 269-273. The key signature has two flats, and the time signature is 3/2. Slurs with 'v' are over measures 269-273. A slur with 'fff' is under measures 271-273.

274

Musical notation for measures 274-278. The key signature has two flats, and the time signature is 3/2. Slurs with 'v' are over measures 274-278.

Copland—El Salon Mexico

$\text{♩} = 105 - 116$

Musical score for El Salon Mexico, featuring three staves of music. The first staff includes a circled measure number '5' and dynamic markings 'p' and 'espress.'. The second staff includes circled measure numbers '6' and '7' and dynamic markings 'p' and 'espress.'. The third staff includes circled measure numbers '8' and '9' and dynamic markings 'p' and 'espress.'. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth and sixteenth notes with various articulations and slurs.

Ives—Variations on "America"

Bassoon $\text{♩} = 96 - 100$

Musical score for Bassoon in Variations on "America", featuring four staves of music. The first staff includes the word "solo" and dynamic markings "ff" and "p". The second and third staves include dynamic markings "p" and "ff". The fourth staff includes the instruction "poco rit." and a circled measure number "L". The score is written in a key signature of two flats (Bb) and a 2/4 time signature. The music consists of eighth and sixteenth notes with various articulations and slurs.