

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 assignments will be sent at the latest on Monday the week before classes begin. Auditions will be tentatively scheduled during the Thursday and Friday before the first class day. A more accurate schedule will be posted in July on the [TCU Band Audition Website](#) and sent by e-mail.
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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BASS  
Solo

# 12 Spezialstudien für Tuba

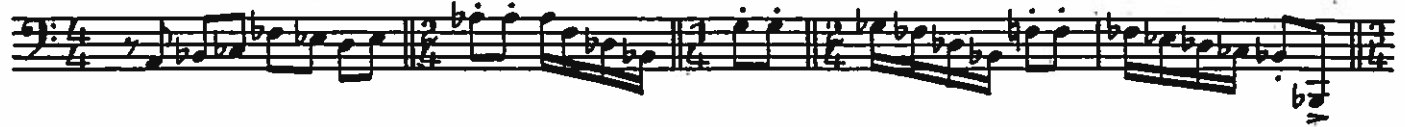
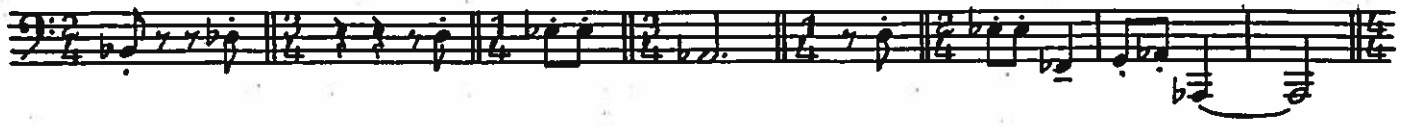
3

1

Otto Maenz

The musical score is written for a Bass Solo and consists of 11 staves of music. The notation is in bass clef and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *mf* dynamic and features a series of eighth and sixteenth notes. The second staff also starts with *mf* and continues the melodic line. The third staff shows a change in rhythm with more quarter notes. The fourth staff includes a handwritten '4' and features a sequence of eighth notes. The fifth staff has a *b* marking and includes a triplet of eighth notes. The sixth staff features a triplet of eighth notes and a *b* marking. The seventh staff starts with a *ff* dynamic and includes a *mf* marking later in the staff. The eighth staff continues with eighth and sixteenth notes. The ninth staff shows a change in rhythm with quarter notes. The tenth staff includes a *b* marking and features a sequence of eighth notes. The eleventh staff begins with a *b* marking and includes a sequence of eighth notes.

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 bass clef, a common time signature, and a key signature of one sharp (F#). The first staff contains measures 20 and 21. Measure 20 begins with a piano (*p*) dynamic and a first fingering (*1*) on the first note. It includes a *poco cresc.* marking and ends with a mezzo-forte (*mf*) dynamic and a *cresc.* marking leading to a fortissimo (*ff*) dynamic. Measure 21 continues with a fortissimo (*ff*) dynamic. The second staff contains measure 22, which begins with a fortissimo (*ff*) dynamic. The third staff contains measures 23 and 24. Measure 23 starts with a piano (*p*) dynamic and a first fingering (*1*) on the first note. Measure 24 continues with a piano (*p*) dynamic that transitions to a forte (*f*) dynamic.

21

Musical notation for measures 25-26. The fourth staff contains measure 25, which begins with a forte (*f*) dynamic and a fifth fingering (*5*) on the first note. The fifth staff contains measure 26, which begins with a forte (*f*) dynamic and includes first (*1*) and second (*2*) fingerings on the first and second notes respectively.

22

Musical notation for measures 27-28. The sixth staff contains measure 27, which begins with a forte (*f*) dynamic and includes third (*3*) and fourth (*4*) fingerings on the first and second notes respectively. The seventh staff contains measure 28, which begins with a forte (*f*) dynamic and includes accents (*^*) over the first and second notes.

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

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

# Rossini: William Tell Overture.

# Bass Excerpt 3

92 **C** [Allegro (♩ = 108)]

*ff*

99

106

113

*sf*

119

*sf sf sf sf sf* **D**

125

*sf sf sf sf sf*

# Hindemith: Symphonic Metamorphosis Bass Excerpt # 4

**H** [Moderato  $\text{♩} = 132$ ]

This musical score is for the Bass part of Hindemith's 'Symphonic Metamorphosis', Excerpt #4. It consists of ten staves of music, each labeled with a letter from H to P. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The tempo is marked 'Moderato' with a quarter note equal to 132 beats per minute. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and rests. Measure L contains a four-measure rest, and measure M contains a five-measure rest. The final measure, P, is marked 'tenuto' and *ff*.

**I** *f* **J** *mf*

**K**

**L** 4 *f*

**M** 5 *f*

**N** *ff*

**O**

**P** tenuto *ff*

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



# Red Line Tango Bass Trombone

Start

251

ff mf f

Handwritten bracket above the staff from measure 251 to 257.

257

2 3

Trombones

mf f

267

**K**

bells up!  
brassy

ff fff

273

norm.

f

279

**L**

ff f mf

285

f fff

290

brassy

f fff

294

poco rit.

299

**M. Tempo I**

Flutes

brassy

ff

cresc. molto

Handwritten bracket on the right side of the page from measure 299 to the end.

End