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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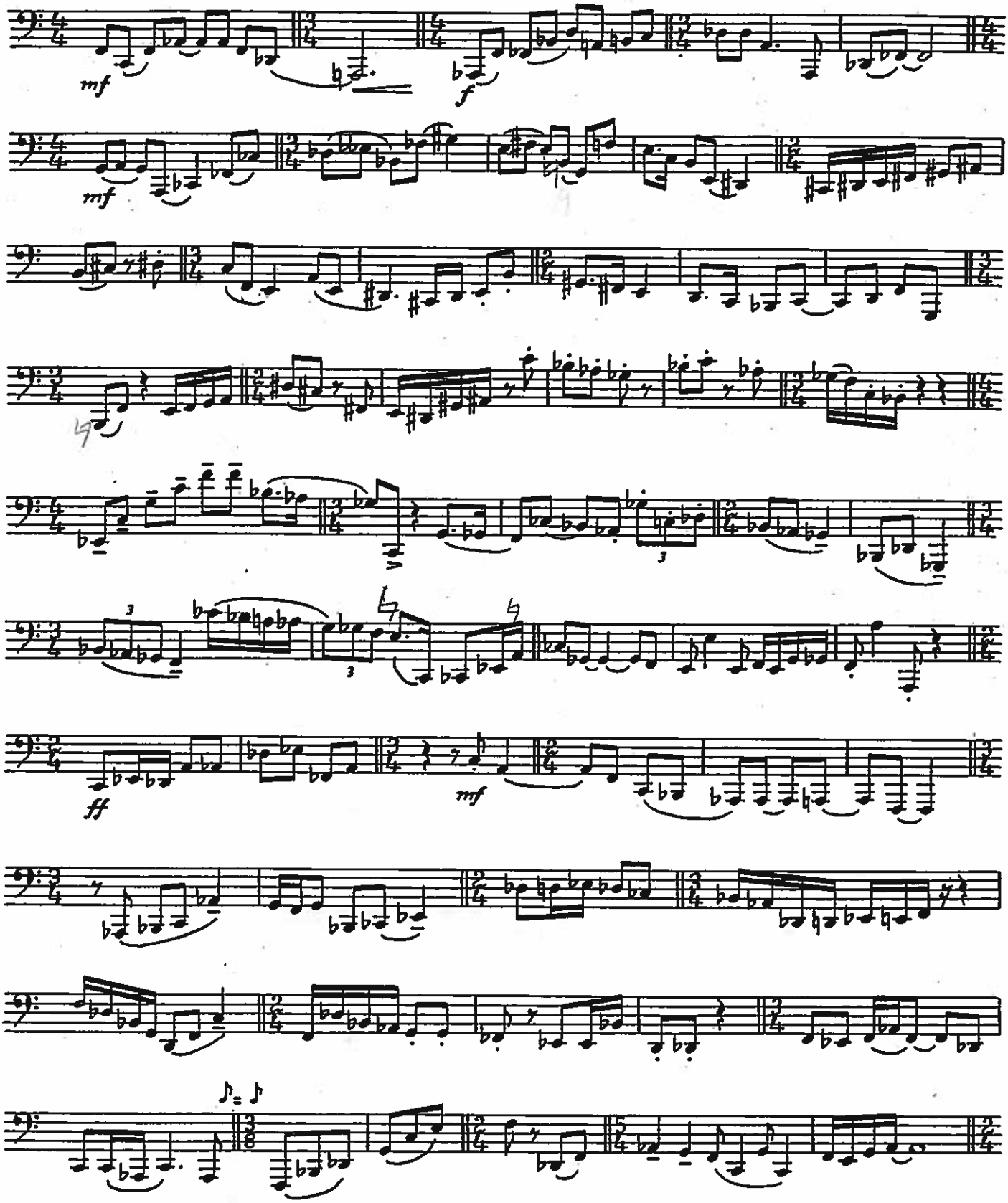
BASS
Solo

12 Spezialstudien für Tuba

1

Otto Maenz



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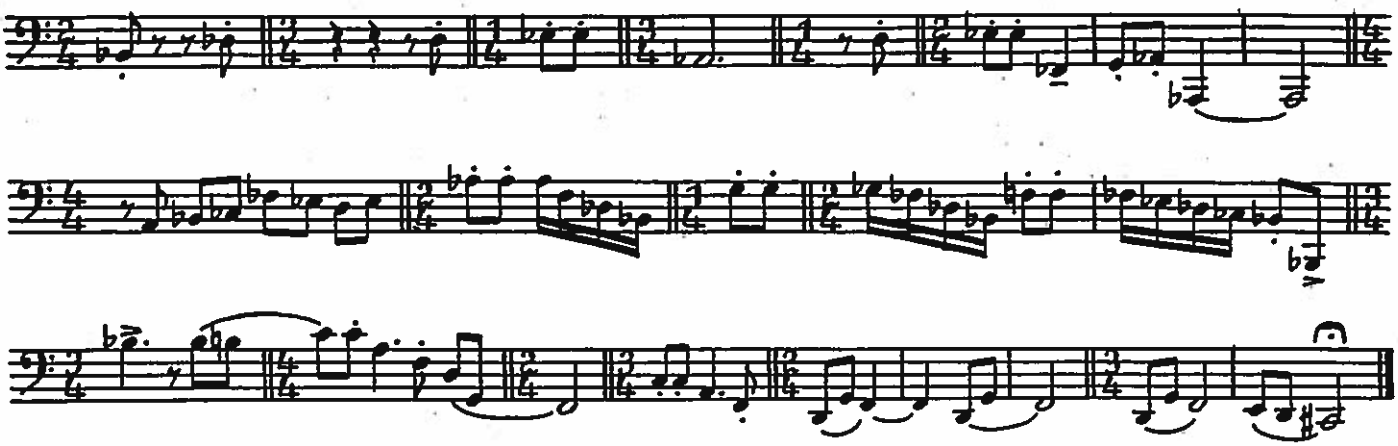
BOSS

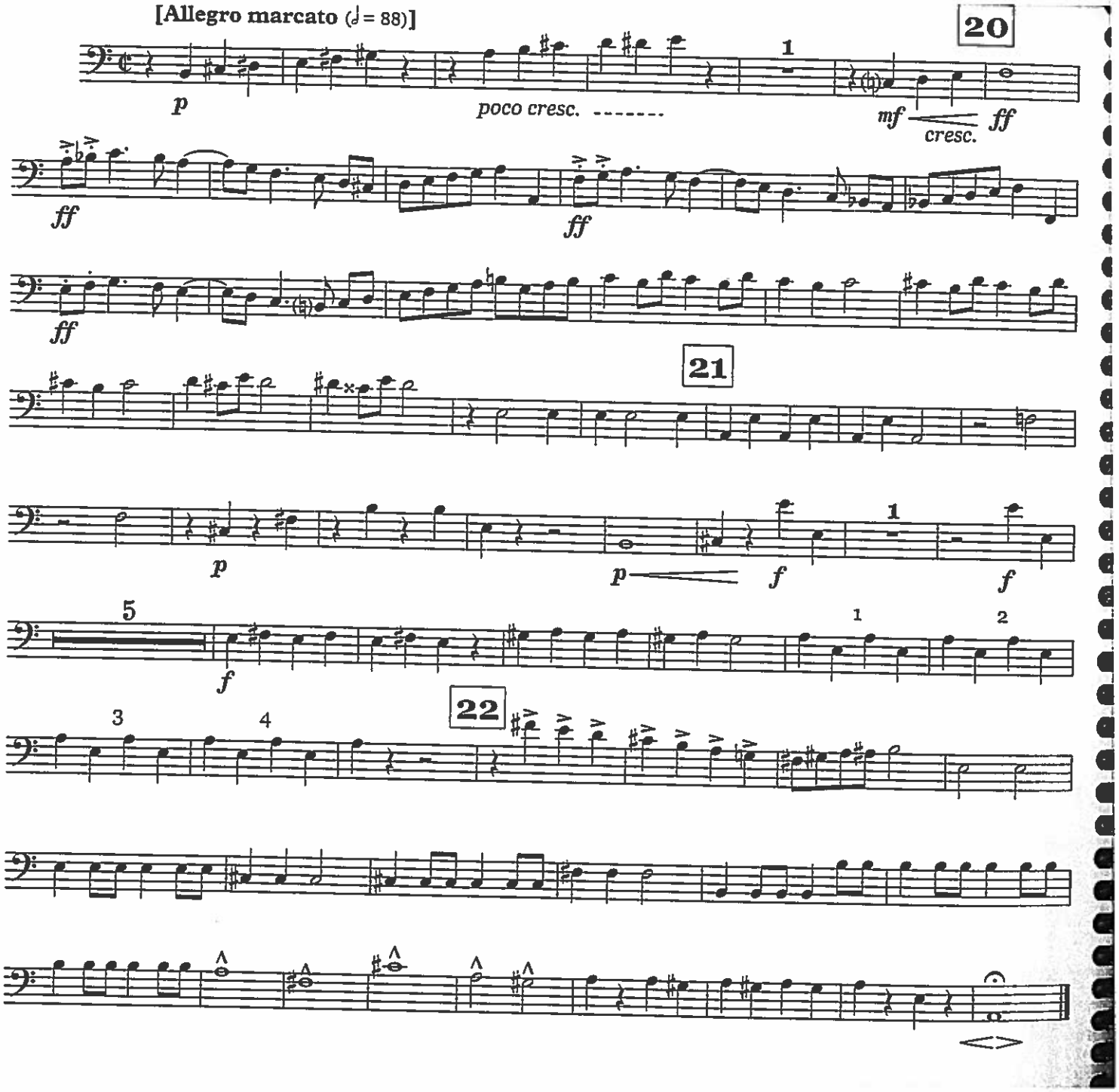
Solo 4

Cont.



Berlioz: Hungarian March

Bass Excerpt 1



Beethoven 16

Bass Excerpt 2

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.

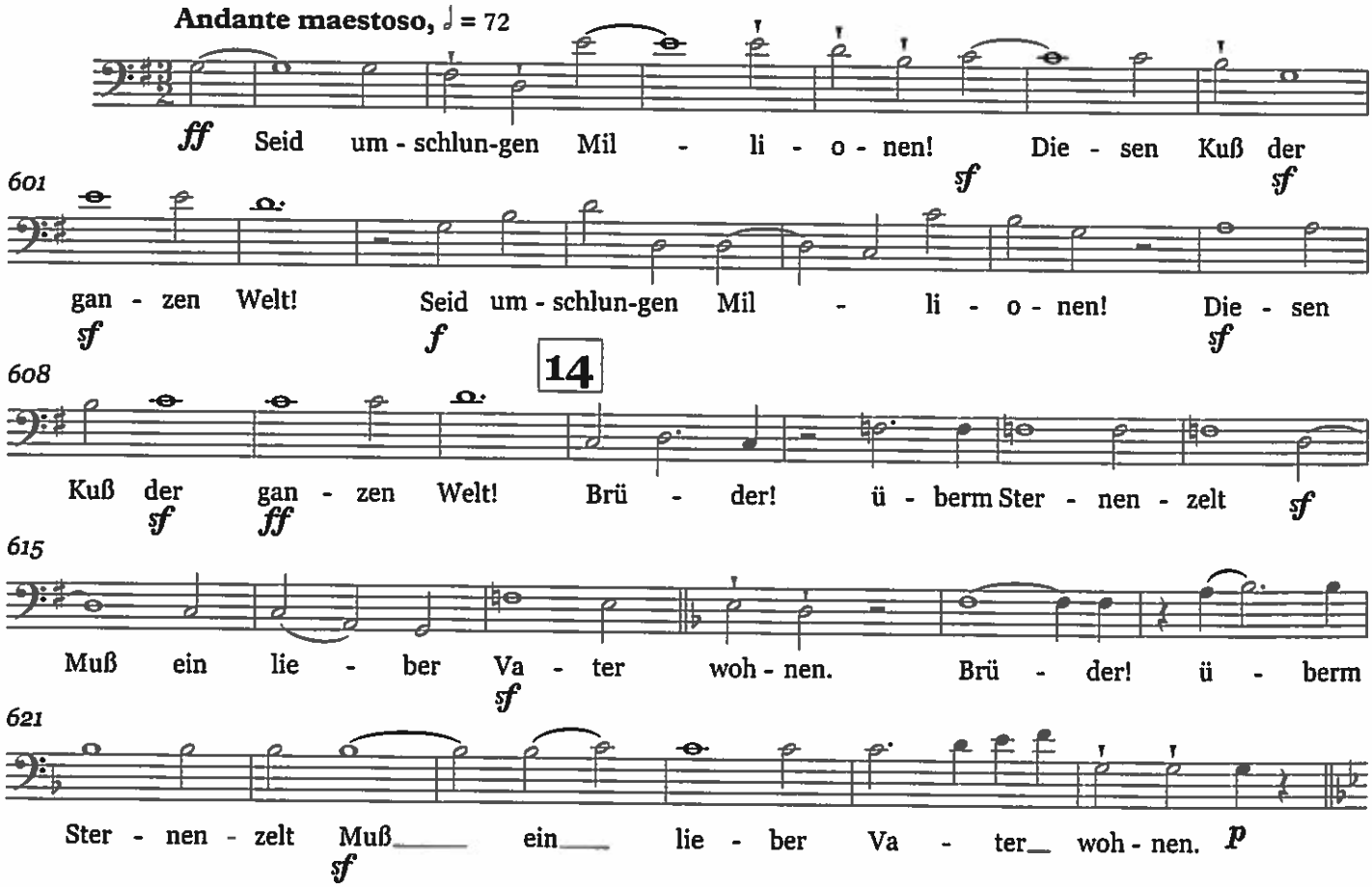
Throughout, it is essential to be guided by your ears, especially in identifying the appropriate dynamics to use. The bass trombone and low strings begin the excerpt by sounding the pitch for the tenors and basses of the chorus. Play in a declamatory manner, matching the musical character of the voices.

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.

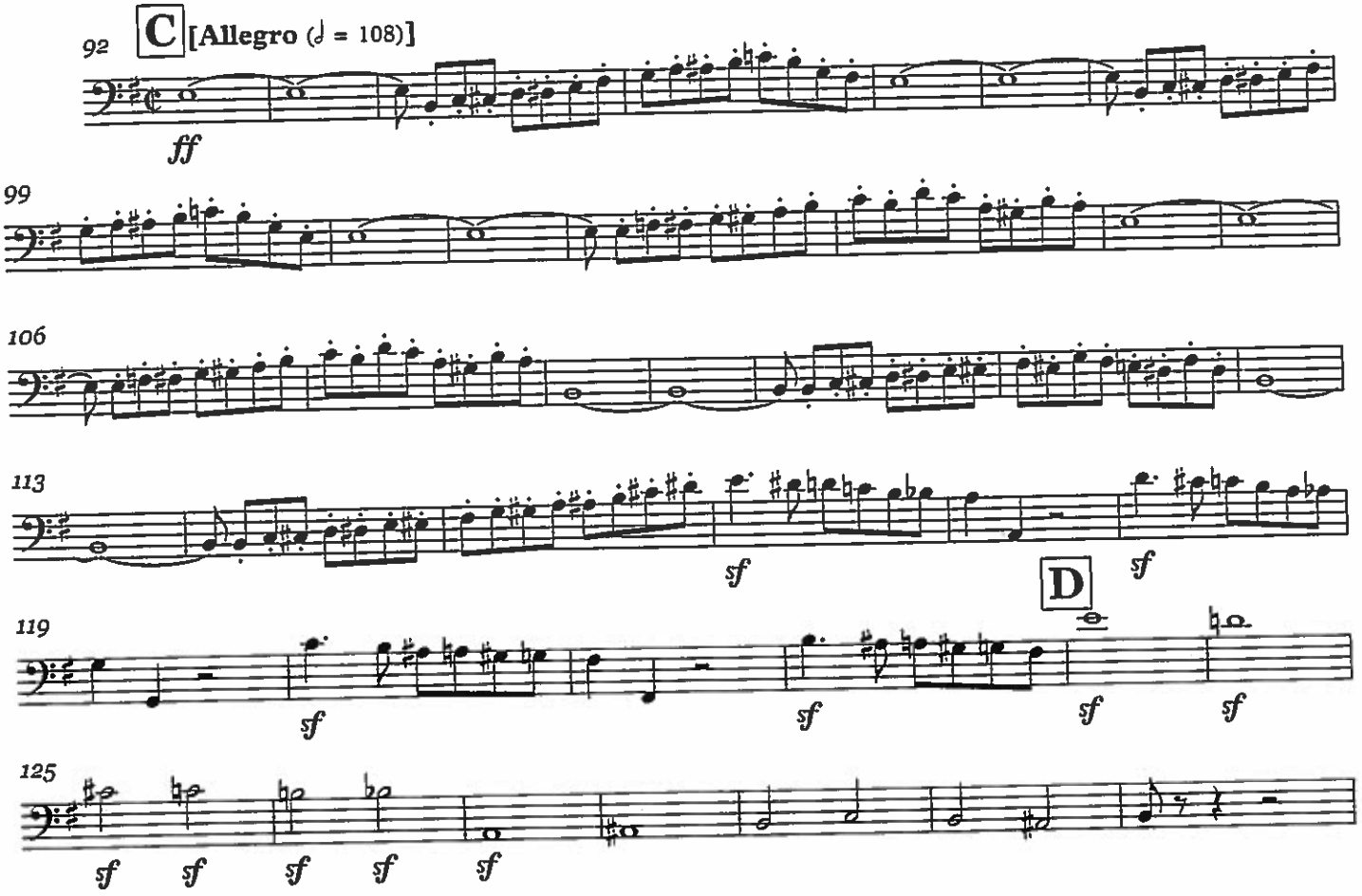
At Rehearsal no. 14, the second trombone enters one octave above the bass trombone part; here, the musical character becomes a little broader with less separation.

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.

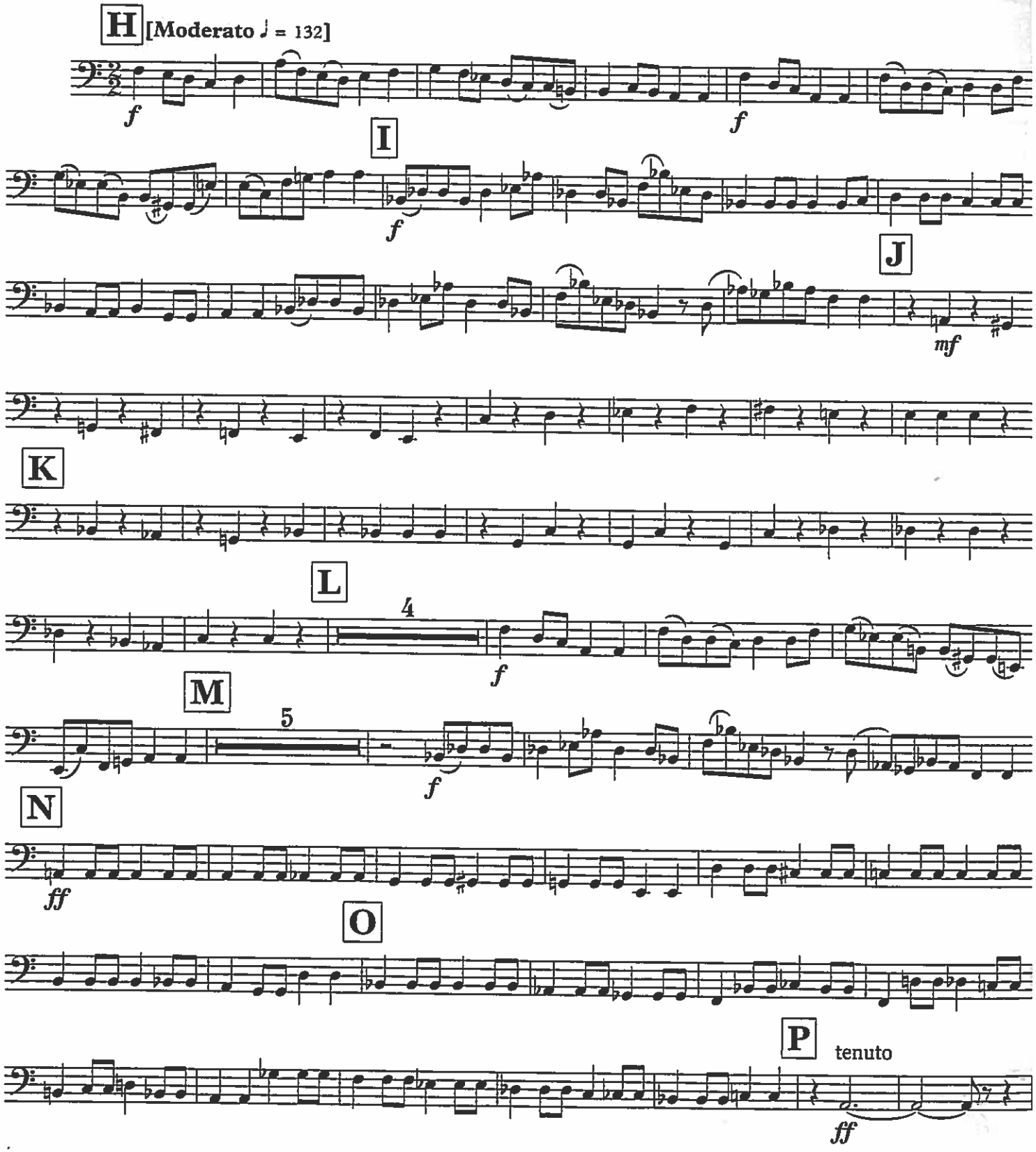
Beginning at Rehearsal no. 17, finding a place to breathe is difficult; let the text guide your phrasing.



Rossini: William Tell Ov. Boss Excerpt 3

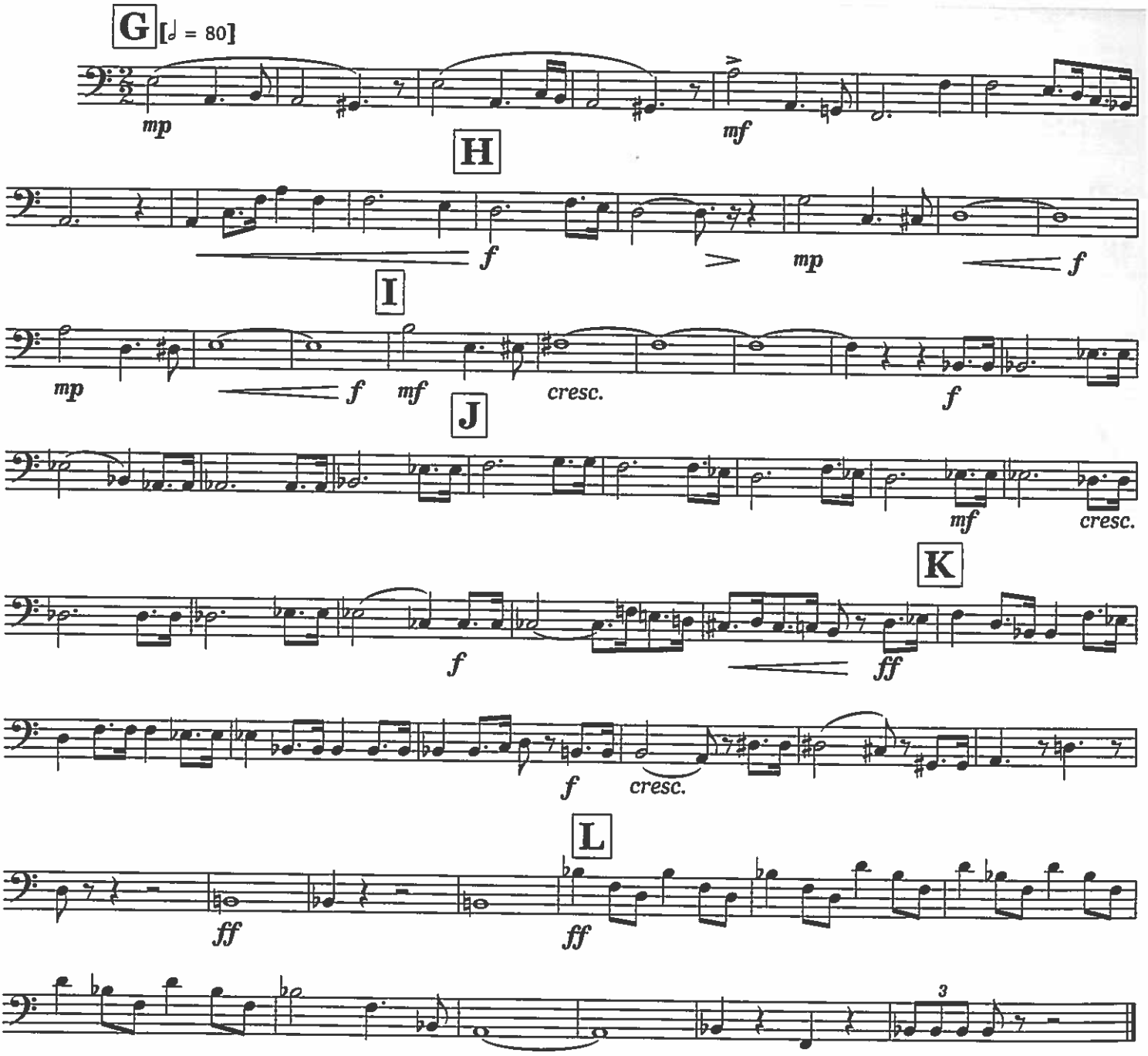


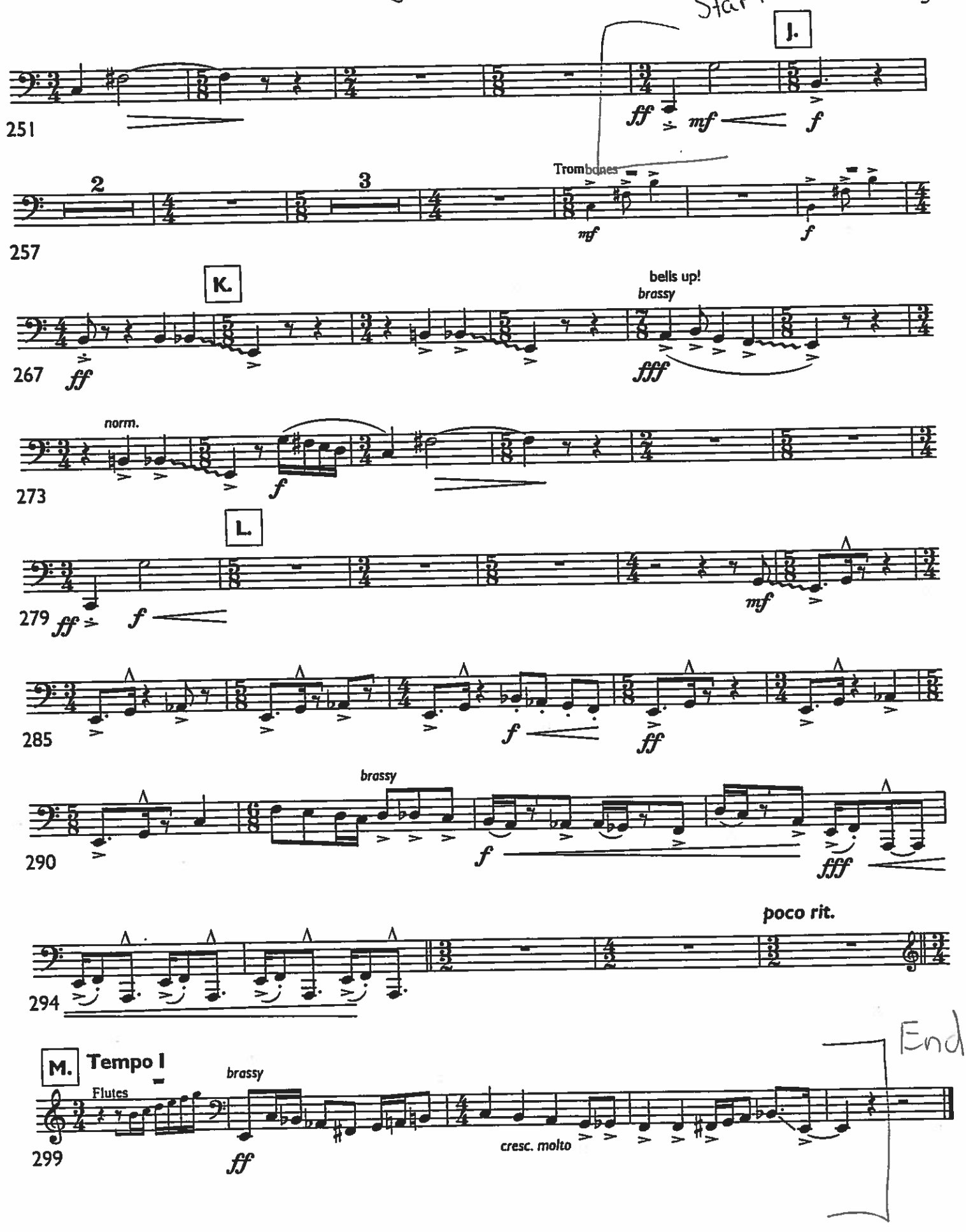
Hindemith: Symphonic Metamorphosis Bass Excerpt #4



Hindemith: Symphonic Metamorphosis

Bass Excerpt #5




Start
J.
251
ff
mf
f
2
3
Trombones
257
mf
f
K.
bells up!
brassy
267
ff
fff
norm.
273
f
L.
279
ff
f
mf
285
f
ff
brassy
290
f
fff
poco rit.
294
M.
Tempo I
Flutes
brassy
299
ff
cresc. molto
End