

Colorado Springs Youth Symphony Association

2017-2018 Audition Music

Tuba

Each auditioner prepares 2 of the following excerpts, following all markings to the best of your ability. If you have more than one measure of rest, you may skip ahead. Choose excerpts that best reflect your skill level as the performance of these excerpts will show the judges how well you can prepare a piece of music. The excerpts get progressively harder. If you are not advanced enough to prepare 2 excerpts, one will suffice. How well you perform is more important than what you perform. More advanced musicians will also need to prepare and perform a maximum of two minutes from a solo of their choice. Remember to prepare the appropriate scales, and practice sight reading, for your audition.

1.

Andantino

p *legato* *mf*

This musical excerpt is written for Tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and a *legato* marking. The second staff features a mezzo-forte (*mf*) dynamic. The third staff concludes with a single note marked with an accent (*'*).

2.

Andante

p *f* *p* *mf*

This musical excerpt is written for Tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes accents (*>*) over several notes. The second staff features dynamics of forte (*f*), piano (*p*), and mezzo-forte (*mf*), with various slurs and accents throughout.

3.

Allegro

Use single and double tonguing.

mf e stacc.

mf *f* *p* *f*

This exercise is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with the dynamic marking *mf e stacc.* and features a series of eighth-note patterns. The second staff includes dynamic markings *mf*, *f*, and *p*. The third and fourth staves continue the rhythmic patterns, with the third staff ending in a *f* dynamic. The music is characterized by frequent slurs and accents, indicating the use of single and double tonguing.

4.

Molto moderato ed espressivo

p *mp* *mp* *f* *poco a poco cresc.* *mf*

Broadly (but with motion)

This exercise is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with the dynamic marking *p*. The second staff includes *mp* markings. The third staff starts with *f* and includes the instruction *poco a poco cresc.* leading to a *mf* dynamic. The tempo is marked *Molto moderato ed espressivo*. The instruction *Broadly (but with motion)* is placed above the third staff. The music features long, sweeping slurs across the notes.

5.

Andantino grazioso

p *mf* *p* *p* *cresc.* *rit.* *f a tempo*

This exercise is written in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It consists of three staves of music. The first staff begins with the dynamic marking *p* and includes *mf* and *p* markings. The second staff includes *p*, *cresc.*, *rit.*, and *f a tempo* markings. The tempo is marked *Andantino grazioso*. The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a group of notes) and slurs.

6.

Tempo di Bolero

The musical score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff features a *p* dynamic marking. The third staff has two *p* dynamic markings. The fourth staff includes a forte (*f*) dynamic marking. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a Bolero tempo.